



# *The Reliquary*



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### Recent Researches in connection with Roman Remains in Scotland.

AT the opening of the twentieth century we are in possession of much carefully sifted evidence regarding the Wall of Antoninus Pius, or northern Roman Wall, and the outlying stations in Scotland. What has been done in England has also been taking place in Scotland, by private interest and enterprise, and by means of societies very much in earnest about the correct description and delineation of all that has been left of the footsteps of the Romans in North Britain. For a greatly increased knowledge of the wall towards its western extension we are mainly indebted to the Glasgow Archæological Society; in the east to the Society of Antiquaries of Scotland, which has also done good work in connection with the stations of Birrens, Ardoch, Camelon, Lyne, Delvine (or Inchtuthil), Camelon, Castlecary, and Rough Castle. The value of the excellent plans by Mr. Mungo Buchanan, Falkirk, will be all the more apparent in connection with such a station as Camelon, which is now partly built over, and utilised by the railway. The size of these stations has been definitely settled, and the various "finds" have

I

## 2 *Researches in connection with Roman Remains.*

been catalogued and described. Another important point may be said to have been raised and settled by the late Mr. Alexander Gibb in a series of articles in *The Scottish Antiquary* (1900-1). Mr. Gibb gives good reason for concluding that Dumbarton, and not Old Kilpatrick on the Clyde, was the western terminus of the wall, and that instead of being  $36\frac{1}{2}$  miles long, it was  $40\frac{1}{2}$  miles, from Bridgeness, near Bo'ness, to the foot of Dumbarton Rock. By Ordnance Survey it is 40 miles 1,064 yards; by legionary stones 44,113 passus, showing a difference only of a few yards on a distance of  $40\frac{1}{2}$  miles. The fine legionary stone found at the east side of the rocky knoll at Bridgeness, near Bo'ness, definitely fixes the east end of the wall. It is 9 ft. in length by 3 ft. in breadth, of grey sandstone, and is now in the Edinburgh Museum of Antiquities. The sculptured face of the stone is divided into three panels, separated from one another by finely carved pillars. There is a tablet at Bridgeness where the stone was found, 29th April, 1868. The following is a translation of the inscription: "To the Emperor Cæsar Titus Aelius Hadrian Antoninus, Augustus, Pius, Father of his country, the second legion, the Augustan, made [the vallum] for 4652 passus." It is to be regretted that it seems likely the Society of Antiquaries may suspend operations meantime, as their financial reserves are not unlimited.

Mr. Andrew Lang, in his new history of Scotland, rather belittles the influence of the Romans on early Scotland. This is hardly grateful, if we have to thank them for the beginnings of our civilisation, and if they did not bring Christianity, at least they paved the way for it. Mr. Haverfield mentions that the forts of the vallum, the outlying post of Ardoch, the three forts along the great south road (Cramond, Newstead, and Cappuck), and perhaps even, Birrens, the whole land, north of the Cheviots must have been lost before or about A.D. 180. If someone with the necessary learning, ability, and enthusiasm would set to work and prepare a monograph covering all that is known of the Roman occupation in Scotland, the work would fill an apparent gap. What Dr. J. C. Bruce did in his handbook to the English Wall should be done for Scotland, wherein the scattered reports of all the societies might be analysed and digested, and the results of the latest finds duly chronicled. The book ought to be well illustrated. The valuable body of literature covering this field, done at irregular intervals, is out of date. Much in these earlier

*Researches in connection with Roman Remains.* 3

writers might be conserved. Alexander Gordon's *Itinerarium Septentrionale*, published in 1726, gives the first detailed account of the Scottish Wall, which the author traversed from end to end. Then there are John Horsley's *Britannia Romana* of 1732, and Major-General William Roy's *Military Antiquities of the Romans in Britain* issued in 1793. Robert Stuart's *Caledonia Romana*, published in 1845, was the best book of its kind issued up till that time. In default of a new book it might be possible to



Fig. 1.—Fosse at Bantaskine, Falkirk.

bring this book up to date. Robert Stuart was the eldest son of William Stuart, merchant in Glasgow, who adopted bookselling as a profession, in which his son assisted him. He was born in 1812 and died in 1848, three years after the publication of his great work. There is still another meritorious little book, *Walks Along the Northern Roman Wall*, by the late George Waldie, Linlithgow, which is, however, out of print. Then Sir Alexander Muir Mackenzie of Delvine gathers all that is known about the

#### 4 *Researches in connection with Roman Remains.*

Roman station of Inchtuthil on the Tay, in his *Memoirs of Delvine*, a brief account of the Roman occupation of Delvine, or Inchtuthil, in the county of Perth (Perth: R. A. & J. Hay). Nor should we forget to mention Dr. Christison's *Early Fortifications in Scotland*, which incidentally treats of the subject.

Dr. Christison has pointed out that, as regards Scotland, besides the forts in rear of the Antonine Vallum, only four fortified works are known that may claim to be Roman stations: Birrens, Dumfries; Lyne, Peebles; Strageath and Ardoch, Perth. This list has since been increased. He was struck, as everyone has been who has wandered over the camp at Ardoch and examined it, by the fact that it does not consist of a series of ramparts and trenches, but of a single rampart with a series of trenches, thus differing from other native works. From the coins found here, Dr. Anderson concludes that the evidence is the same as from the tablet erected in the sixteenth year of the reign of Antoninus (A.D. 153) by the second cohort of the Tungrians, then certainly occupied by them. The architectural evidence shows a secondary reconstruction of the station; with the later pottery and glass vessels of the fourth and fifth centuries, is a witness that the secondary occupation lasted till the evacuation of the country by the Roman legions about A.D. 410.

A new and adequate survey of the Antonine Vallum has been urged by the writer of the report for the Glasgow Archæological Society, but there seems little hope of such in the meantime, unless someone acts like the Duke of Northumberland in connection with the English Wall. Meanwhile, all that we attempt here is a kind of bird's-eye view of what has been attempted and accomplished by recent excavation and research.

##### BARR HILL.

A cutting for the Carron Company's branch railway, passing under Croy Hill, about twelve miles north-east of Glasgow, laid bare a section of the Roman military way not far from Dullatur. The attention of the Glasgow Archæological Society was thus first drawn to the subject. Mr. Alexander Park, factor for Mr. Whitelaw of Gartshore, had some cuttings made, and discovered that what had been disclosed was not a military way, but the foundations of the Antonine Vallum. Thus was begun the Society's work at the western end of the wall (1890-93), and sections were opened over Croy Hill and Barr Hill; to the east in Seabegs Wood



near Bonnybridge; and in the wood of Bonnyside on the west of Rough Castle Camp. One of the most perfect sections is in Seabegs Wood. The English Wall of Hadrian consists of carefully squared freestone blocks on the outside; inside, a rubble of any description, firmly embedded in mortar. As laid bare at Croy Hill and Rough Castle, the Scottish Wall is a turf erection void of large stones. Inside it is composed of earths varying in colour; there is a layering of the soils; the sections are transverse, "and the face of each has a tracery of their lines, sometimes dense black, sometimes merely black, sometimes a deep red or



Fig. 2.—Roman Causeway (Watling Street), leading from the Wall of Antoninus, Northward, via Camelon.

purple." In the Croy and Barr Hill sections of the vallum there were nineteen layers, with heights of 4 ft. 10 ins. and 4 ft. 4 ins. The evidence of the sod layers leads to the conclusion that the wall may have been about 10 ft. high, with a width at the top narrowing to 6 ft. "It is argued from modern military precedent," says the Glasgow report, "that sods not over 6 ins. thick originally would, by the dressing or trimming necessary to fit them for their purpose, and by the weight of the sods built over them, be compressed into something like half that thickness." The stone base averages 14 ft. in breadth. The berm is the ledge or platform between the base of the wall and the edge of the ditch. The

## 6 *Researches in connection with Roman Remains.*

counterscarp has apparently been heightened by the process of piling the earth from the ditch on the north side. The ditch averages about 40 ft. in width; the average depth is 12 ft. The defences of the wall may have included a service of artillery with such weapons of dart-throwing type as the onager. The military way runs alongside the wall 50 yds. distant. Croy Hill stands 460 ft. above sea level, and is of volcanic origin. The slopes which the vallum surmounted here are steep and frequent, and the ditch must have been troublesome to dig. In places, as at Limestone Bank in the English Wall, its course has been driven through solid rock. The ditch is distinct from end to end of Croy Hill. The vallum crosses Barr Hill, which is 464 ft. above sea level; the ditch is there 38 ft. wide, and is of the original unmistakable V shape. An altar to Silvanus was ploughed up in 1895 on Barr Hill, 240 yds. from the N.E. gateway of the station. It is 3 ft. high, and this is a translation of the inscription: "Erected to the God Silvanus by Caristianus Iustianus, præfect of the first cohort of Hamii, in willing payment of a vow." It is believed that this altar may have belonged to some small shrine outside the Barr Hill fort. The cohort mentioned was an archer regiment, which was at Carvoran in A.D. 135 or 136. In 1895 three large stones had been struck by the plough, and were removed by Mr. Park to Croy House. They are believed to be part of the western gateway, or of some building connected with it. The altar, already mentioned, is now in the Hunterian Museum, Glasgow. Great interest and enthusiasm has been awakened by the thorough series of excavations organised by Mr. Whitelaw, and carried out under Mr. Park, with Mr. Mackintosh as master of works, during 1903-4. Barr Hill station lies about 30 yds. south of the vallum, and this fresh examination is due to Mr. Whitelaw of Gartshore. Within the camp of Lollius Urbicus of the second century, 399 ft. by 393 ft., there is a smaller camp of the first century measuring 191 ft. by 160 ft., and which may have been the work of Agricola. The large camp is almost a perfect square with a rampart of sods. There are latrines here as at Castlecary, heating apparatus for baths, and rows of post-holes may indicate the soldiers' quarters. A well in the centre of the station yielded a rich harvest of results. After digging 12 ft., from thence, and from a refuse heap, quite an array of miscellaneous articles were secured, which, when we saw them, were arranged in the stable at Gartshore. These

included a bag of workmen's tools held together by corrosion; a great collection of shoes and sandals, the soles of the shoes being amply studded with tacks. The articles found included a piece of rope, a wooden comb; plain arrow-heads, and also these with loops for carrying a burning substance. Parts of the pulley and the bucket of the well were intact, but partially charred, showing that the place had been burnt. There were some 60 linear ft. of pillars also taken from the well; one pillar with a carved capital. Two inscribed stones show that the fort was garrisoned by auxiliaries from Lower Germany. There was abundance of pottery, and leather shoes; one shoe had evidently been worn by a lame person as it was heightened with iron at the heel. There were also ballista balls, a bell, bones and skeleton heads of the short-horned Celtic ox, a copper pot, the leg of a compass, oyster shells, walnuts and hazel nuts, and four rude stone busts. The coins were few, and these bore out the theory that the vallum was abandoned in the reign of Commodus. Some thirteen denarii, taken from the sludge of the well, at first sight looked like genuine coins. All but one of these was found to be made of tin, evidently shams made to be used for devotional purposes.

#### BIRRENS.

The excavation of Birrens, the Roman station in Annandale, undertaken by the Society of Antiquaries of Scotland in 1895, as may be seen from the large number of altars, pottery, and other remains in the Edinburgh Museum, yielded a rich harvest of results. This station is eight miles north of the western end of Hadrian's Wall at Bowness. Kirtlebridge, on the Caledonian Railway, is the nearest railway station. Birrens consisted originally of two parts, nearly equal in size, occupying a space of 1,050 ft. by 670 ft.; its site is in the angle of the junction of Haughgill Burn, or Middlebie Burn, on the east side, with Mein Water on the south, and is 200 ft. above sea level. All that remains of the works described by Roy are the inner rampart and six trenches on the north side; the rampart and one trench on the west, and the rampart on the east side. A profile across the trenches and rampart showed a series of parallel trenches, without intervening ramparts, similar to Ardoch. A resemblance was also proved between the stations of the German Limes, not yet seen in any other Roman or native work in Britain. A very full report and detailed description of the work at Birrens is given in the Society's *Proceedings* for 1895-96.

## 8 *Researches in connection with Roman Remains.*

### ARDOCH.

The success of the excavations at Birrens in 1895 encouraged the Society of Antiquaries of Scotland to examine the Ardoch camp during 1896 and 1897. There is a splendid monograph upon the work done there in this Society's *Proceedings* for 1898. Ardoch lies about eighteen miles north of the Antonine Vallum, is nine miles south from Crieff, 1½ miles from Greenloaning station, and about twelve miles from Stirling. It stands about 400 ft. above sea level. The coins found at Ardoch range from Nero A.D. 54-68 to those of Hadrian A.D. 117-138. There was an absence in the collections from Ardoch of the sculptured tablets, altars and architectural fragments found so plentifully at Birrens, and less window glass, and few glass vessels. "This means," says the report, "that while at Birrens there was a settled occupancy and a somewhat luxurious table service, the occupation of Ardoch was more distant from the base of supplies, probably less permanent, and certainly deficient in the materials for a similarly luxurious table service. Hence, the remains of the finer ware so common at Birrens are scanty here; the Samian ware dishes are few, and the black and slate-coloured ware comparatively scarce, while the bulk of the pottery recovered consists not of vessels for table service, but of the larger vessels like amphoræ and dolia, which were used for transport and storage of provisions and liquids, and of mortaria and various kinds of jars for kitchen service." Most, if not all, of the buildings seem to have been of wood, and the large number of conical pellets of terra-cotta, discovered in the central area, may be sling bolts, the missiles employed by the tribesmen against the station. There is a little pamphlet, *Sketches of Ardoch*, issued by James Forbes & Co., Braco. A reprint of a selection from the report of the Society of Antiquaries would be of greater value to the visitor could it be made available.

### CAMELON.

The station of Camelon is situated 1,100 yds. north of the Antonine Vallum, and 1½ miles west by north of Falkirk, on the edge of a tableland 50 to 60 ft. above the course through which flows the Carron river. The station protected the Roman way, which passed from the Antonine Vallum through it, and on by Stirling to Ardoch twenty miles distant. The station consists of two quadrilateral works and an annex. The area of Lyne and Camelon are nearly alike, being 28,000 yds. The railway passes through the camp in an oblique direction, while foundries and



dwelling-houses are built on the south camp. Since the excavations of the Society of Antiquaries of Scotland were again filled in, no casual visitor could possibly find any trace of the station. An English visitor in 1697 says he came to view "the ancient city of Camelon, where are the vestiges of two large squares of 600 ft. each, in both of which are several steads of ruins of stone buildings, and a ditch and rampart round each square. Roman coins have been dug up here, but I could not get the people to own they had any. To the north of this the river Carron has made a large bay, to which the people report the sea came up, and affirm that anchors and such sea-tackle have been found in the moss there as they have been digging for peats." The opportunity for the Society of Antiquaries of Scotland came in 1898, when Mr. J. R. MacLuckie, F.S.A., reported that the southern half of the station had been fenced for the erection of two new foundries. The cutting of a railway siding had also commenced. This was the last chance available for an examination of the station. Permission was asked, and granted by Mr. Forbes of Callendar, and the excavations and examination occupied about one year (1899-1900). The north camp was found to be nearly square, surrounded by an earthen rampart with rounded corners. The area is six acres. The line of trenches continues in a straight course for 550 ft. beyond the north camp. Various kinds of pottery were abundant in the trenches. Two main streets cross the camp in opposite directions: one 40 ft. wide, from the north to the south gateway, divides the camp into two unequal parts; the other street, 21 ft. wide, passes from the east to the west gateway. The stonework of the buildings was from 9 to 12 ins. below the surface; usually only the lowest courses of the foundations remained. The buildings stretch east and west to a length of about 170 ft. The walls had a thickness of 3 ft. In the south camp there was an enclosed area of about eight acres; length from north to south 540 ft., width at the north 610 ft., and at the south 690 ft. Two well-made stone founded streets were traced in the interior. Amongst the relics found here were lamps, bronzes, enamels, coins, two small altars and stone with the title of the twentieth legion, and many channelled or gutter stones. Dr. Joseph Anderson reported that the pottery was of much the same character as that from Birrens and Ardoch, with a good deal of Samian ware. A small vase of slate colour ware was entire save for one chip. There were fragments of window glass, of square bottles of bluish green glass,



## 10 *Researches in connection with Roman Remains.*

beads of stone and glass paste, portions of bracelets, bronze mounting, a bronze lamp, brooches, and a fibula of bronze. The iron implements included pickaxes, a hatchet, several spear-heads; there were also combs of deer horn.

The coins found ranged from Vespasian (A.D. 69-79) to Marcus Aurelius (A.D. 161-180), and consisted of five silver denarii, six first brass and ten second brass coins. This fixes the occupation into the reign of Marcus Aurelius, from Antoninus Pius at least.

### THE CAMELON AND HEXHAM SCULPTURED STONE COMPARED.

A sculptured stone was turned up during excavations at Camelon in 1901; it is about 1 ft. 7 ins. broad, 10 ins. thick, over 4 ft. high, and is now in the Scottish Antiquarian Museum. It was found about 5 ft. below the surface, and has a remarkable similarity to the memorial of a Roman soldier discovered in 1881 by Mr. Robert Robson, parish clerk, beneath the floor of the porch, adjoining the south transept, Hexham Abbey, Northumberland. The Hexham stone, now built into the wall of the abbey, is much the finer of the two, and shows a Roman soldier, with the standard in his right hand, riding rough-shod over a prostrate enemy. In the Camelon stone the upper panel is filled by a horse and rider, the latter carrying a sword triumphantly aloft. He is arrayed in full armour, and bears a shield. The lower panel represents a naked man in a fallen condition, his shield and weapon beside him. A recent "find" was an altar raised by a soldier of the second legion of Augustus, which is also in the Edinburgh Museum of Antiquities.

### ARTHUR'S OVEN.

The curious bee-hive shaped building, locally known as "Arthur's Oon," was demolished by a local proprietor in 1743, in order to build a dam-head across the Carron river. Its height was 22 ft., circumference at base 28 ft., inside 20 ft. The height of the door was 9 ft. All sorts of theories have been started to account for this building which may or may not have been Roman.

### CASTLECARY.

As in the case of Camelon, the Society of Antiquaries of Scotland was indebted to a zealous local member, Mr. J. R. Mac Luckie, F.S.A., Falkirk, for the hint that public works were to be established on a site near Castlecary fort on the Antonine Vallum.

*Researches in connection with Roman Remains.* 11

The necessary steps taken to avert this were successful, and the works were set up further eastwards ; and permission being granted by the Earl of Zetland, ground was broken here in March, 1902, and a thorough excavation of the fort was carried out. Castlecary



Fig. 3 — Interior of Battressed Building, Castlecary Fort.

has been so named from the old keep in the valley close at hand, and is six miles west of Falkirk. There are remains of eight forts in the vallum to the west of it, and Rough Castle to the east. Castlecary is believed to be the twelfth from the west and the

## 12 *Researches in connection with Roman Remains.*

eighth from the east, and is 227 ft. above sea level. Early writers say that the Antonine Vallum was the sole defence on the north side. The other three sides are said to have had two, three, or even four ramparts and ditches. They have all no doubt as to mortared walls of hewn masonry. The first consists of two parts: the fort on the higher site, and an annex to the east. The plan of the fort is an oblong; it was surrounded by a strongly-built stone wall, pierced on each side by a gateway. The interior measurement from east to west is 455 ft., and from north to south 350 ft., giving an enclosed area of  $3\frac{1}{4}$  acres. Outside the wall on the north it is defended by the fosse of the vallum, and the other three sides by two lines of trenches. The existing remains of the wall, which are only one course, surround the fort.

The remains of a gateway were found in the north wall; little remains of the west wall, the stonework having been removed, and a great part of the defences here are covered by the railway embankment. The only part of the south wall remaining is that in connection with the south gate, which has a few fragments of stonework. The wall on the east was found in the best preservation; the bottoming foundation course and part of an upper course remain. The east gate has its foundation course projecting 6 ins. beyond the normal line. The trenches around the fort wall are two in number. Within the fort the remains of two buildings exist, showing, apparently, that they belong to two periods. The central building consists of two chambers, and is 85 ft. 6 ins. long and 34 ft. wide. The south wall is preserved to a height of 5 ft. On the east of the central block of buildings, separated by a street 21 ft. wide, is a buttressed building, 83 ft. long and 15 ft. wide within the walls. There are three window-like openings in the east and west walls facing one another. In the east angle of the station the bath marked by Roy was found, and adjoining a small oval building like a furnace. In front of the south wall of the central building was the refuse pit, which at 15 ft. showed decayed vegetable matter, with fragments of black Roman ware, sandals or foot-gear, decayed wood and animal bones. A small piece of a deer horn was found at 20 ft. In its width from north to south the fort is divided into three equal parts, each of about 117 ft. The central part has the principal buildings, with streets in front and rear of them, 20 ft. wide, which cross the fort from east to west. The military way was clearly traced for about 1,000 ft. of its length, as it issued from the south gate.

*Researches in connection with Roman Remains.* 13

Of the pottery there were fragments of Samian ware, sixty of which belonged to decorated bowls; there were plain cups and beakers; a lamp of Samian ware; vessels of bluish black ware, white and grey ware; portions of bottles of bluish green glass; portion of a clear glass vessel; fragment of a bracelet of greenish paste glass; an intaglio representing Jupiter and an eagle, one in clear glass paste; three ribbed melon-shaped beads of blue porcelain paste; a bronze tube, fibulæ of bronze; a circular leaden weight; a bung made of coniferous wood; nails, holdfasts, and a large quantity of leather shoes and sandals. Some of the sandals were 10½ ins. long by 4 ins. broad, studded with iron nails. Other sandals had the thongs attached; some, small and slender, may



Fig. 4.—Military Way, 130 yds. West of Rough Castle.

have been worn by women and children. The fort was used as a quarry during the making of the Forth and Clyde Canal. Inscribed stones, altars, and tablets have been found here from time to time, some of which are in the Hunterian Museum, Glasgow. About a hundred quarters of wheat, quite charred and black, were found to the west of the station in 1771. Some grains of charred wheat were also found in the central building of the fort during the latest excavations.

**ROUGH CASTLE.**

Rough Castle is considered in some respects as one of the most important stations on the Wall; it lies between Greenhill and

#### 14 *Researches in connection with Roman Remains.*

Falkirk, and is so situated on the south side of the Wall that the latter forms its northern line of defence. The fort proper is 225 ft. square inside ; is defended by ravelins to the east and trenches to the south. An annex to the east is 250 ft. square. The recent excavations here of the Society of Antiquaries of Scotland have resulted in some interesting discoveries, such as the series of military pits on the north-west, which, when we saw them, were standing full of water. Evidently sharpened stakes had been placed at the bottom of the pit, which were similar to those described by Cæsar in his *Commentaries*, book vii., ch. 73, in connection with the siege of Alesia. Another discovery is an inscribed stone, which was, however, broken in three parts. This is a free translation of the inscription : " The chief cohort, VI. of the NERVII erected this to their Emperor Cæsar Titus Hadrian Antonine, the august and gracious, father of his country." As it stands, the stone, with its partially defaced inscription, shows the following letters only :

ESARITITO  
HADRIANO  
NINO AVG  
PPCOHVI  
VIORVMPRI  
IA FECIT

There were the usual scraps of pottery and shoe leather found here. The section of the wall exposed at Rough Castle shows the sixteen or eighteen layers of turf, which have been previously so closely examined and described by the Glasgow Archæological Society, turned into peaty soil, with black streaks between of decayed wood, apparently used as a binding. The paved foundation, about 15 ft. wide, was laid bare, as well as the ramparts coming up against the wall. The earth from the trench has been thrown to the north ; the two sides of the trench slope inwards at the bottom. Between the trench and the wall is the broad level space called the berm. The military way is about 50 yds. from the wall. This military way was used as a means of communication between Edinburgh and Glasgow five or six generations ago. At Tayavalla, a villa, nearer Falkirk, a fine section of the wall and trench may be seen, with a drain passing under the wall. Gordon wrote that "for intireness and magnificence (Rough Castle) exceeds any that are to be seen in the whole track from sea to sea." An English visitor of 1697 wrote : "All along from Bantaskine the wall is very visible. The ditches



16, 18, 20, and some places 30 ft. broad; 10 or 12 ft. deep; and at 60 or a 100 ft. distance from the ditch runs upon a parallel to it a paved way, winding with the rampart. This is pretty entire in the moorlands where the ground has not been much manured. About two miles from the Maiden Castle, on the inside of the ditch, is a long square nook of stone, with a double ditch about it. The common people call it Castle Ruff. Here are the ruins of several stone buildings. About the middle of the square is an aperture, through which shepherd boys creep into a vault beneath." The report of the Scottish antiquaries will be looked forward to with interest.



Fig. 5.—Conduit through Vallum at Tayavalla.

#### INCHTUTHIL.

Sir Alexander Muir Mackenzie, in his *Memoirs of Delvine*, has collected all the available information regarding Inchtuthil, on his estate, which supplements the report of the Society of Antiquaries of Scotland. Inchtuthil, on the estate of Delvine, is situated six miles below Dunkeld, and eleven miles north from Perth, on a beautiful reach of the Tay. Tulina, an important city of the Picts, was situated here before the Roman occupation; the remains of entrenchments, breastwork, and dyke could be traced in 1900. The plateau, of triangular shape, stands about 60 ft. above the Tay, and comprises an area of 250 acres. The front of

## 16 *Researches in connection with Roman Remains.*

the camp was constructed parallel to the least broken side of the plateau. Its ramparts are much obliterated, yet the general form is still traceable as a square of about 55 acres, each side measuring 520 yards. The ramparts were 20 ft. wide, with a ditch also 20 ft. in width and from 6 to 7 ft. deep. The rampart was doubled on the south-east side, where the natural defence was weakest. A road 20 ft. wide divided the area within the ramparts into two unequal parallelograms. There were no very distinct signs of foundations of permanent buildings, but fragments of querns, three large ovens, Roman pottery, a bath with hypocaust, showed unmistakably that the place had been occupied for some time. The access to the south-east was defended by a rectangular redoubt about 170 yds. long and 130 yds. wide. A coin was found, believed to be a Domitian (81-96), which was much oxidised. The Hon. John Abercromby says it is thus possible that the camp may have been occupied by one of the legions of Agricola, but that in absence of better evidence the date must remain an open question. About 50 yds. to the east lies a tumulus, known as the Woman's Knowe, or Gallow's Knowe. This was dug up, and was found to be surrounded by a ditch at the base, and consisted of a clayey loam capped by a layer of water-worn stones about 2 ft. deep, the height of the tumulus being about 6 ft., and its diameter 93 ft. In the centre was a cist containing an unburnt burial at full length, and oriented, the head to the west and the feet to the east. It is believed to be later than the Roman occupation; another tumulus, excavated at Ruffel, contained a cremated interment. Sir A. M. Mackenzie likens this camp to that of Saalburg in Germany. Sir James Ramsay has attempted to prove that Agricola was encamped at Delvine and fought the battle of Mons Grampius here on the slopes of Redgole (Gourdie). Mr. Haverfield thinks this quite a reasonable guess. We understand that the road here from Grassy Walls is to be traced to Coupar Angus, and Meikleour in the same neighbourhood may be examined. The rampart known as the Cleaven Dykes runs westward through the Meikleour Woods, crossing the Blairgowrie and Perth road between Carsie and the famous beech hedge of Meikleour. There has been a fort on the eminence on the south-west bank of the Tay opposite Kinclaven Castle, called Castlehill.

### LYNE, CAPPUCK, AND NEWSTEAD.

The Society of Antiquaries of Scotland made a thorough examination of the camp at Lyne, Peeblesshire. It is an oblong

enclosure with parallel sides and rounded corners. The arrangement of the streets and buildings in the interior is similar to that of Birrens and Ardoch; a range of solidly-built and buttressed stone buildings across the central part of the enclosure, with two ranges of long, narrow buildings on either side, and a roadway running round the whole inside of the ramparts. Few relics of importance were found. The Marquis of Lothian allowed an examination of the Roman station on the farm of Cappuck, near Jedburgh, in 1887, which is situated at a point where Watling Street comes down to Oxnam Water, crosses the ford, and goes in a straight line towards the Eildon Hills. The foundations of a group of buildings were disclosed, with pottery; two perfect spear-heads of iron and fragments of others; iron bosses of shields, and bronze ornaments of the trappings and harness of horses; a bronze bracelet; a silver denarius of Domitian struck in A.D. 83, and a brass coin of Trajan struck A.D. 116. Following Watling Street to the Eildon Hills (Trimontium), at the north-east side, stands the village of Newstead, unmistakably a Roman station. Here have been laid bare foundations of buildings, Samian ware, and Romano-British pottery, and a cemetery in which the graves were deep, circular pits, like draw-wells, often 20 ft. deep; the burials were unburnt, and had beside them bones of oxen, iron weapons, and pottery. This was cut into during the making of the Hawick railway in 1846. Altars found here in 1783 and 1830 are now in the Antiquarian Museum, Edinburgh. A stone having a sculptured boar upon it was turned up in Watling Street. The coins found from time to time of gold, silver, and brass were of the time of Vespasian, Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, and Constantine. Newstead lies equidistant between Old Melrose on the Tweed, which had a Culdee Abbey, and Melrose.

General Roy, followed by Alexander Jeffrey in his *Roxburghshire*, and by Dr. John Alexander Smith in his papers in the *Proceedings* of the Society of Antiquaries of Scotland (1850-52), are inclined to regard the station at Newstead, near Melrose, as the Trimontium of Ptolemy. The excavations by the Society of Antiquaries here, which began in February, 1905, have disclosed a station of fourteen acres, the largest yet known, and which has yielded the usual evidences of Roman occupation. These include, as we have said, coins of Nero, Hadrian, Domitian, Vitellius, Antoninus Pius and Crispina, Faustina the Elder, and Trajan. The relics include a stilus of bronze, iron spikes, spear-heads, arrow or spear

## 18 *Researches in connection with Roman Remains.*

heads, the usual amount of coarse grey pottery, and Samian ware, and a section of water pipe. In the centre of the station, several pillars 2½ ft. high have been disclosed, evidently those which supported the colonnade of the *prætorium*. Besides the main station there is a large annex to the west measuring about four acres, where it is believed the baths were situated, and probably another to the east. To the south, where the North British Railway cutting was made in 1846, burial pits were disclosed, in one of which a skeleton with spear was found, and various coins similar to the series found this year. To the north Watling Street crossed the Tweed by a bridge, the remains of which were visible in 1743. The largest camps on the line of the Roman Wall in Northumberland are about 5½ acres, while Birrens is only four and Camelon less than six. It is to be hoped that this camp may be completely investigated. In the old local histories the place is called Red Abbeystead, but there is no evidence whatever that any ecclesiastical building ever stood here, and the name evidently arose from the turning up of blocks of building stone from the Roman station. Sir Herbert Maxwell, as President of the Society of Antiquaries, has issued an appeal for funds to enable the Society to complete the work of excavation.

ROBERT COCHRANE.

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NOTE.—Figs. 1, 2, 4, 5, by Mr. Brown, Photographer, Falkirk; Fig. 3, by Mr. Ure Photographer, Bonnybridge.

## The Silver Altar of Pistoia Cathedral.

**S**TUDENTS of the Italian goldsmiths' art of the thirteenth and fourteenth centuries will find in this altar a fruitful and educating source of study—the arena wherein the

Tuscan artificers met to display their talents—especially by comparison with the finer and more impressive silver altar of San Giovanni Battista, now in the Museo di Santa Maria del Fiore at Florence. The present erection, which is in the Cappella San Jacopo, replaces the splendid silver altar with its enamels and jewels, which, together with much other valuable treasure, had been plundered by the robber Vanni Fucci, condemned by Dante to a place among the thieves in the seventh chasm in the Inferno. The stolen altar, begun in the year 1287, is believed to have been the work of a famous Sienese goldsmith, one Pacino, son of Valentino, who made the fine gold chalice still preserved in the cathedral.

It would appear from original documents still extant in the cathedral archives that the people of Pistoia commissioned in January, 1293, one Andrea d'Jacopo d'Ognabene, a local craftsman, to erect the altar frontal (fig. 1), and his part of the work was completed in 1316, as the enamelled inscription at the foot denotes:

AD HONOREM DEI ET BEATI IACOBI APOSTOLI ET  
DOMINI HIERONIMI PISTORIENSIS EPISCOPI, HOC  
OPUS FACTUM FUIT TEMPORE POTENTIS VIRI DARDANIS  
DE ACCIAIVOLIS PRO SERENISSIMO REGE ROBERTO  
IN CIVITATE PISTORII ET DISTRICTA ET TEMPORE  
SIMONIS FRANCISCI GUERCI ET BARTHOLOMAEI D.  
ASTE D. LANFRANCHI OPERARIORUM OPERE BEATI  
IACOBI APOSTOLI SUB ANNO DOM. MCCCXVI INDICT.  
XV DE MENSE DECEMBRIS PER ME ANDREAM IACOBI  
OGNABENIS AURIFICEM DE PISTORIO. OPERE FINITO  
REFERAMUS GRATIES CHRISTO. QUI ME FECISTI SIT  
BENEDICTIO CHRISTI. AMEN.



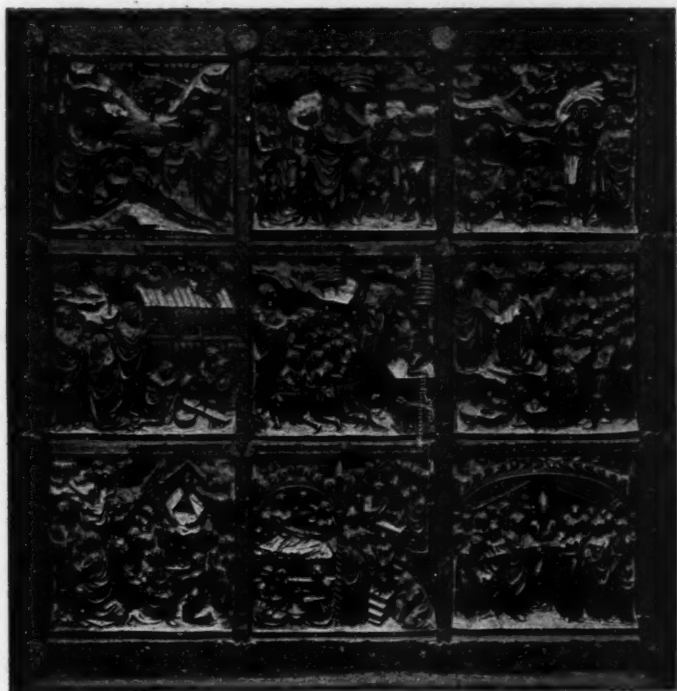


*Photo. Alinari.*  
Fig. 1.—The Silver Altar in Pistoia Cathedral.     The Frontal by Andrea d'Jacopo d'Ognabene, 1316.

*The Silver Altar of Pistoia Cathedral.* 21

In this tableau the gifted artist depicts fifteen stories from the New Testament, all distinguished for their delicacy of drawing, forcefulness of character, and minuteness of finish.

Beginning with the left side of the top row, the scenes here represented are: (1) The Annunciation and the visit of the Virgin to St. Elizabeth, under delicate Gothic arcades. (2) The Birth of the Saviour, the oxen and nine figures appearing in



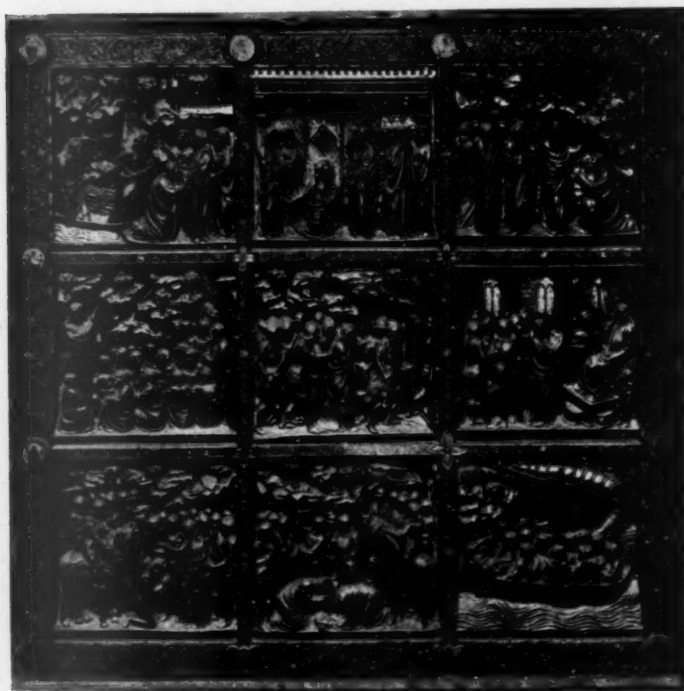
*Photo. Alinari.*

Fig. 2.—The Silver Altar in Pistoia Cathedral. The left wing, by Pietro di Leonardo.

the scene. (3) Christ, in the act of blessing, seated on a throne within an aureole, with the emblems of the Evangelists in the corners, and the figure of the Virgin and St. James the Apostle on either side. (4) The Magi, mounted on three finely-modelled horses. (5) Under triple arcades, the Adoration of the Magi, who are offering gold, frankincense, and myrrh to the Virgin seated on a throne, delicately wrought. (6) The massacre of

22     *The Silver Altar of Pistoia Cathedral.*

the Innocents—a vivid scene, representing Herod on his throne, and a crowd of seventeen figures. (7) Judas is here seen giving Christ the kiss of betrayal in a gathering of nineteen people. (8) The Crucifixion, with twelve figures and numerous angels surrounding the crucified Christ. (9) The visit of the holy women to the sepulchre, an angel seated on the open tomb, while the two guardians of the grave, dressed in armour, are depicted in profound



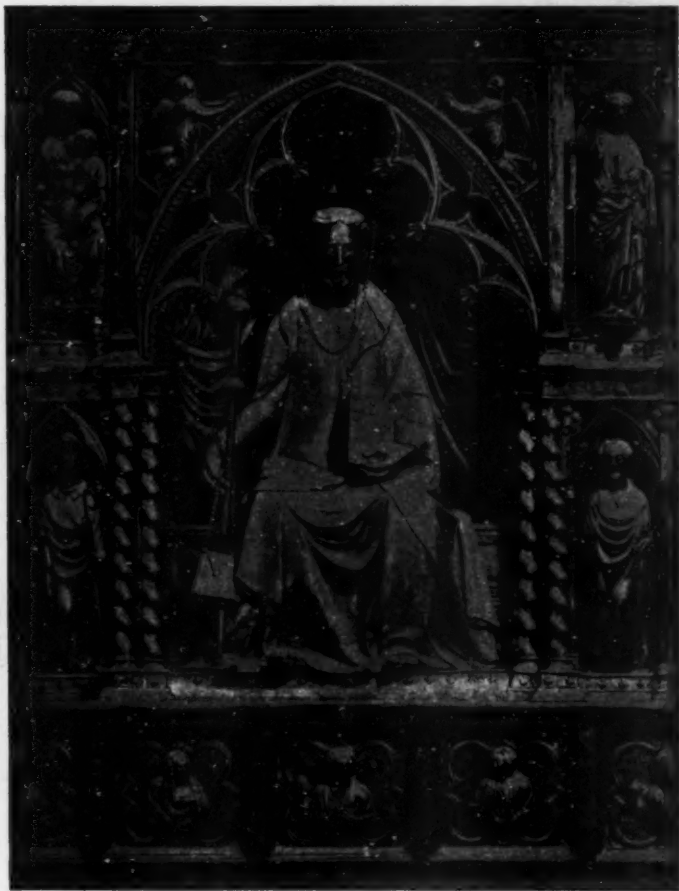
*Photo. Alinari.*

Fig. 3.—The Silver Altar in Pistoia Cathedral. The right wing, by di Ser Giovanni, 1371.

sleep. (10) Thomas doubting the risen Lord, standing in a crowd of thirteen figures under a triple arcade. (11) The Ascension of the Lord, a scene composed of eleven figures and several angels. (12) The Presentation in the Temple. (13) Christ preaching to twenty-one people. (14) Christ appearing before Herod, who is seated on a throne, a soldier with a drawn sword to the right of the Saviour, while numerous soldiers appear in the background,

*The Silver Altar of Pistoia Cathedral.* 23

the whole scene under an arcade. (15) The martyrdom of the Apostles, St. Peter and St. Paul. On either side of the tableau are three figures, believed to represent prophets, in Gothic niches, while the interstices of the exquisitely-wrought arabesque frame-





*Photo. Alinari.*

Fig. 4.—The Silver Altar in Pistoia Cathedral. The figure of St. James the Apostle, by Giglio Pisano.

work are filled with beautiful enamel medallions of various forms—circular, quatrefoil, &c.—of the Arms of Pistoia: *chequy argent and gules*; and of Apostles, martyrs, saints, and the symbols of the four Evangelists.

year 1357 to execute two wings for the altar, but it would seem

## PLAN OF THE ALTAR.

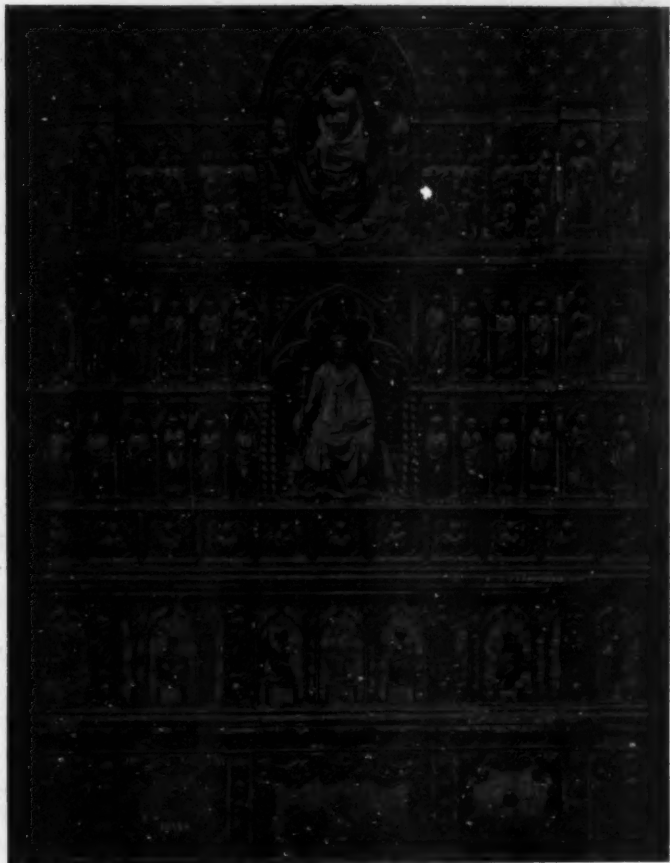
BLUE ENAMELLED BACK WITH STARS						DITTO			
ST JOHN THE EVANGELIST	ST ANTHONY	TWELVE ANGELS		CHRIST		TWELVE ANGELS		ST STEPHEN	POPE ST GREGORY
ST AUGUSTINE (?)	ST EULALIA	THREE APOSTLES	THE VIRGIN			CHRIST	THREE APOSTLES	ST JOHN THE BAPTIST	ST JEROME
ST MATTHEW (?)	ST ZENO	THREE APOSTLES	ST ATTO				THREE APOSTLES	MARY SALOME	ST ANDREW
NINE HALF LENGTH FIGURES									JEREMIAH
DANIEL	ST LUKE (?)	THE ANGEL	THE HOLY SPIRIT		THE VIRGIN		ST MARK (?)	DAVID (?)	
THE BODY OF ST ATTO									
WING BY PIETRO DI LEONARDO		THE FRONT TABLEAU BY ANDREA D'JACOPO D'OGNABENE						WING BY LEONARDO DI SEI GIOVANNI	

from a note in the original documents that a dispute arose amongst the artificers of Pistoia as to the merits of Pietro's



*The Silver Altar of Pistoia Cathedral.* 25

work, and, in consequence, the great goldsmith of Siena, Ugolino di Vieri—who will ever be held in affection for his masterpiece, the Reliquary, famed for its enamels, in Orvieto Cathedral—was called in to judge, with the result, apparently, that the aforementioned artist's commission was confined to the left wing



*Photo. Alinari.*

Fig. 5.—The Reredos of the Silver Altar in Pistoia Cathedral, by various artists.

of the tableau (fig. 2). Pietro's contribution consists of nine squares, enclosed in a framework of delicately-worked arabesques, with fine enamel medallions, similar to those of his brother-craftsman, Jacopo d'Ognabene. The scenes represented are: (1) The Birth of Adam and Eve. (2) The Temptation in the Garden of Eden,

26     *The Silver Altar of Pistoia Cathedral.*

and the expulsion therefrom. (3) Cain and Abel, with their flocks and the slaying of Abel. (4) The building of the Ark. (5) God calling Abraham, surrounded by numerous figures; and the sacrifice of Isaac. (6) God appearing to Moses on Mount Horeb, and Moses reading the law to the people gathered around him. (7) The Coronation of Solomon, who sits on a Gothic throne, and is holding the orb and sceptre while the priest is crowning him and the trumpeters are blowing their trumpets. (8) The Birth of the Blessed Virgin, and the presentation of the Virgin by her parents. (9) The Marriage of the Virgin, to the sound of trumpets, and in the presence of nineteen persons.

The influence of Giovanni Pisano is plainly discernible in the craftsmanship of Pietro, but he is no mean copyist: he displays considerable individuality and force, and in the scene in the Garden of Eden he shows his talent in the drawing of the nude.

Another Florentine artist, Leonardo di Ser Giovanni, was engaged to execute the companion wing for the altar, and he completed his task in the year 1371. The subjects chosen for him were nine scenes from the life of the Patron Saint, St. James, beginning with that of his call to the discipleship, where he is seen with his brother, John, and his father, Zebedee, landing from the ship to meet the Lord. (2) Mary Salome, kneeling, imploring Christ, who is holding the chalice, and surrounded by disciples, to grant her sons, standing behind her, a place in the kingdom of heaven—a scene of great pathos and beauty. (3) St. James received into the Apostleship. (4) He is preaching to a large gathering of people. (5) He is here seen taken by soldiers for trial before Herod. (6) He appears before Herod in the court of justice. (7) The Baptism of Losia. (8) The Martyrdom of St. James and Losia before a crowd of mounted and unmounted soldiers. (9) His body brought in a ship, in which are ten figures, to Compostella. From this panel the student will trace without difficulty Leonardo's natural genius as an artist developing from stage to stage, until he reaches the crowning point in his career—the execution of one of the parts of the more splendid silver altar at Florence, in the company of such great artists as Antonio Pollajuolo, Verocchio, and Michelozzo.

The enamelled inscription at the foot of Leonardo's panel is as follows:

AD HONOREM DEI ET S. IACOBI APOSTOLI HOC  
OPUS FACTUM FUIT TEMPORE D. FRANCISI PAGNI SUB  
ANNO MCCCLXXI PER ME LEONARDUM SER IOHANNIS  
DE FLORENTIA AURIFICIS.

In the centre of the reredos is the earliest part of the altar—the seated figure of the Patron Saint, the Apostle James. For this important statue a goldsmith from the neighbouring city of Pisa, as his name indicates, one Giglio Pisano, was engaged in 1349. St. James, who is seated on a throne in a tabernacle, the throne executed by a German goldsmith, Pietro d'Arrigo, in the year 1386, bears the attributes of the pilgrim, from his supposed journey to Spain, namely, the staff, the broad-brimmed hat, long cloak, the wallet, the scallop shell, and the emblem of his position as a preacher—the book. In the background are two angels supporting a shroud, and two others are in the corners. On the pedestal of the throne are enamelled medallions. This fine statue, which was held in great veneration by reason of the supposed protection afforded by St. James to the citizens of Pistoia against the threatened invasion of the Saracens in 849, was restored—probably re-gilt—in 1353 by two local craftsmen Ser Francesco and Bartromeo.

Above the figure of St. James is Our Lord in majesty, within an aureole, holding a book and surrounded by ten cherubs, while on either side is a group of twelve angels in various attitudes under arcades with spiral pillars, completed in 1399. At the extreme left end of the same row is the standing figure of St. John the Evangelist on a pedestal in a niche, and in close proximity to him is the slightly larger figure of the Abbot St. Anthony. In the corresponding position at the other end of the same row are Pope St. Gregory and St. Stephen the Martyr. Below are two rows of figures, in niches of various designs, representing St. Augustine (?), St. Eulalia, three Apostles, the Virgin and Holy Child, the Saviour, three Apostles, St. John the Baptist, and St. Jerome. The next row contains St. Matthew, St. Zeno (?), three Apostles, St. Atto, an unknown figure, three Apostles, Mary Salome, and St. Ambrose. Further down is a row of half-length figures, that on the extreme outside on the left being the prophet Isaiah, and that at the opposite end, Jeremiah; while the intervening figures represent the Evangelists and other Saints. The central scene in the row below is the Annunciation, under delicately-constructed arcades, by the German, Pietro d'Arrigo, and the seated figure on either side is the Evangelist St. Luke (?) and St. Mark (?). At the end are half-length figures of the prophet Daniel and David (?), executed in 1456 by Piero d'Antonio, from Pisa. On the pilasters are four figures of the cardinal virtues. In the space between the reredos and the altar lie the remains of St. Atto, the founder

28     *The Silver Altar of Pistoia Cathedral.*

of the cathedral. The German craftsman, Pietro d'Arrigo, previously mentioned, was the artist engaged for the statuettes of Mary Salome, St. Eulalia, St. Atto, and St. John the Baptist; while the local artificers, Ser Niccholao, Acto di Piero, Leonardo di Mazzeo Duccio, and Piero di Giovannino, executed other statuettes. The painter, Giovanni di Bartolmeo Christiani, did the drawing of, and Nofri di Buto, from Florence, and Acto di Piero, the practical erection of, the tabernacle for the altar.

My gratitude is due to Mons. Canonico Beani, of Pistoia, for the perusal of his valuable copies of the original documents in the cathedral archives.

E. ALFRED JONES.

## Ye Antiente Hospitall of Ye Holye Trynitie, Croydon.

### ROMANCE OF THE CLOCK AND CHAPEL BELLS.

**A**MONG some fifty benefactors associated with Archbishop Whitgift, in the completion of, the above great charitable bequest "for ever" to the deserving aged and infirm poor, the Primate's friend, "Mr. John Shawe, Clarke of the Chamber of London," stands prominent. He gave (1607-8) "unto ye Holye Trinitie Hospitall, a Clock and a Diall"—that is, an outside and an inside time measurer. Whether the clock was new or otherwise does not appear in the records, only the cost of carriage being entered. The generous donor of the clock and dial, afterwards (1610-12), "gave a Bell unto the Clock," which bell, by two raised inscriptions, furnishes a clue to its origin.

The dimensions of the clock bell are—

Height	..	..	1 ft. 4 ins. to 1 ft. 6 ins.
Thickness of metal	..	1½ ins. (average).	
Girth at top	..	3 ft.	
Girth round rim	..	4 ft. 6 ins.	
Weight	..	..	140-150 lbs.

The inscription round the top, in Monastic Latin, runs in a single complete circuit of Roman capitals, without punctuation, beginning or end, and involves a good deal of difficulty in spacing the words.

OREMVS PRO BONO STATVI DECANI ET CAPITVLI.  
ECCLESIAE CATHEDRALIS BEATÆ MARIAE DE LINCOLNE.

Parts of the inscription are nearly perished by age and exposure; while the structure of the sentence and some of the letters have to be partly surmised, but, as given, are presumably correct.

"Let us pray for the good estate of the Dean and Chapter of the Cathedral Church of the Blessed Saint Mary of Lincoln."



An interesting course of research traces the association of the Holy Trinity Hospital bell with Lincoln Cathedral. Whitgift was Dean of Lincoln, 1571-77, and his influence remained after his translation to Worcester and thence to Canterbury. Might it have been a suggestion of his Grace himself that decided Mr. Shaw (1610), six years after the Primate's death, to make choice of this particular bell as a memorial to his illustrious friend? The present Dean of Lincoln has courteously given the writer reasons for its removal from Lincoln, in the fact that "Great Tom of Lincoln" was recast and enlarged in 1610, involving readjustment of the whole system of bells in the Cathedral belfry tower. Superfluous bells were, no doubt, melted down and sold, as was the case, in 1834, with the peal of lady bells, at the last recasting and enlarging of "Great Tom." Incidentally, manuals of campanology, encyclopædias, and other works descriptive of the world's notable bells, all include in their lists "Great Tom of Lincoln," which weighs five tons, but omit the date of the famous bell's first founding—being indeed, says the Dean, unknown. Coincidence of date (1610-12) clearly settles the relation of the Holy Trinity clock bell to Lincoln Cathedral.

The inscription in relief round the rim of the College bell is also in Roman capitals, but the words are spaced with a mark (for which x is substituted here), not an uncommon usage in Church Latin. It runs thus:—

"DALYSON x MILES x FIRMARIUS x HVIVS x MANERII  
x DE x GRETWELL x ME x FIERI x FECIT x QVARTS  
x APRILIS x ANNO x DNĪ x 1414."

"Dalyson a soldier, farmer of this Manor of Gretwell, caused me to be made the fourth of April, A.D. 1414."

A soldier and husbandman is a conjunction of descriptive terms not at a glance very clear. *Miles* applies, as with the English "soldier," to all military ranks. *Firmarius* is not classical Latin and always refers to something in the nature of a contract. A correct rendering is doubtless—"Dalyson, soldier (or knight), contractor or farmer of the revenues of this Manor of Gretwell," a small hamlet or parish, two miles east of Lincoln, having a population of less than one hundred souls, and now called "Greetwell."

The date of casting the bell, given here as 1414, is battered out of recognition by the percussion, through five centuries, of the striking hammer placed just above the numerals; the year having been

previously given both as 1511 and 1596.<sup>1</sup> There is, however, no sign of a curved numeral. The relics are all straight lines. Thus 2, 3, 5, 6, 8, 9, 0, are eliminated, and there is no trace of a longer line for 7; leaving therefore 1 and 4 as the only possible numerals in their combination to fix the date. The first numeral is left the most perfect, though least needed, since it can be but 1, to represent one thousand. The foot of each numeral is best preserved, and the spacing decides whether for 1 or 4. That between the first and third numeral is less than the space between the second and fourth, besides faint relics of the slanting line of 4 in the one case, and of the midway horizontal line of 4 in the other. By these inferential



Fig. 1.—Hospital of the Holy Trinity, Croydon. View from Street.

(From a Water Colour Drawing by W. H. Pyne, 1795.)

means has been obtained unquestionable reproductions of the two inscriptions on this very ancient bell, and of two centuries' service at Lincoln before its transference to Croydon. Holy Trinity Hospital having but one clock bell, there are no chimes; a lack unfelt since the fine peal from the Town Hall tower so grandly answers the purpose. An open boarded cote rises over the clock and above the roof for the protection of the ancient bell. Formerly

<sup>1</sup> Stahlschmidt, the only writer who refers to this Croydon bell, gives the date 1611, which does not correspond with any known fact about it.

substantial wooden turret structures saw various vicissitudes with change of site while the clock was outside. The present cote is a light pyramid tapering in conformity with the apex of the central inside gable which it surmounts, being itself crowned with a golden vane.

Were not the passion, inspired by the exhaustive study of ancient records, controlled, one would be led to "stand on the old ways" and place faith in statements simply because of their age, as solutions of the dark parts of history. Critical analysis has too surely shown that past annals were not more accurately penned than are our own. To trust the curt entries of "renewals" and "replacements" of the clock and bell in the ancient ledgers, there must have been quite half-a-dozen expensive benefactions in those shapes at various periods. Research, however, discloses really only one clock and one bell, and both of Mr. Shaw's gift.

Interesting as is the history of the Hospital clock bell, no place is found for it in any manual of the bellfounders' art; in such works, indeed, weight is usually the salient feature. Still, it must have occupied no inconsiderable position among bells of its early age, inasmuch as it was a prototype of the trumpet-mouth bell, the result of scientific principles being applied to the form and blending of metals in bellfounding. This form did not come into common use until the beginning of the sixteenth century—described as "the threshold of the golden age of bells," and has since been maintained. For a good many years the Hospital bell has not been examined from the inside, the cote being too small to enter. Recently the chance offered of an outside view, by the perished condition of the enclosing boards and their replacement by a new structure; when, also, some previous barbarous transcriptions of the weathered words were rectified. In one or two instances a happy thought helped, but in *PARATUR MARIÆ*, the suggestion was *blessed*; *BÆATÆ*, with the same number of letters, was as easily made out of the mutilated adjective as the barbarity which is not Latin, and without significance, while the term supplied is almost invariably descriptive of the Holy Virgin Mother, blessed among women.

Omitting Oriental legends, few heavy bells then existed. The Abbot of Croyland, Lincolnshire (*Turketalus*), who died about 870, has the credit of giving a "Great Bell" to his church. A bell at Orleans was cast in the eleventh century, weighing 2,600 lbs.; and Lincoln Cathedral, consecrated 1092, leaves a wide margin for a very early but unknown founding of the first "Great Tom." The

*Jacquelin*, of Paris, 1,500 lbs., was cast only a few years before that of *Dalyson's* "of the Manor of Gretwell," now at the Hospital; while the "golden season of bellfounding" was inaugurated by the Great Bell of Rouen, weighing 36,364 lbs. *avoir-du-pois*. The two largest and heaviest bells produced, at any rate in Europe, were of later date, and founded at Moscow. The first of these, cast in 1736, of the weight of some 200 tons, fractured within the year of making, and lay buried in the earth 120 years,

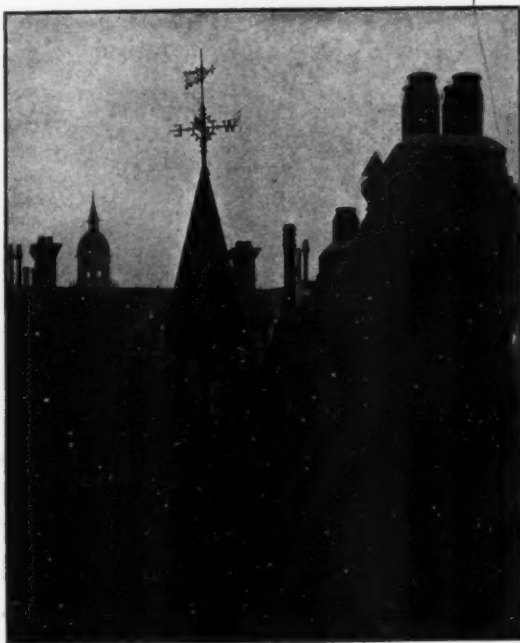


Fig. 2.—Hospital of the Holy Trinity, Croydon. View of Bell-turret from Roof.

(From a Photograph by Houghton, of Upper Norwood.)

until the Emperor Nicholas raised and mounted the mass on a platform, where it now serves as a chapel. The second, perfect in its casting and of a weight from 120 to 130 tons, takes its place as the Great Bell of Moscow and premier bell of Europe, if not of history. Only as a comparison of other notable bells with that of the Hospital's treasured possession may this digression be admitted.

A final brief reference to the oratory or chapel bell, as an equipment of the Hospital of the Holy Trinity from its foundation in 1596, will fitly conclude the romance of the bells. Whitgift, disrobed of his vestments, was one of the tenderest and softest-hearted men who ever blest our race. From his office and the surroundings of his age he was, however, as a prince of the Church, stern and rigid in matters of discipline. Both these traits of character are exhibited in his statutes and ordinances

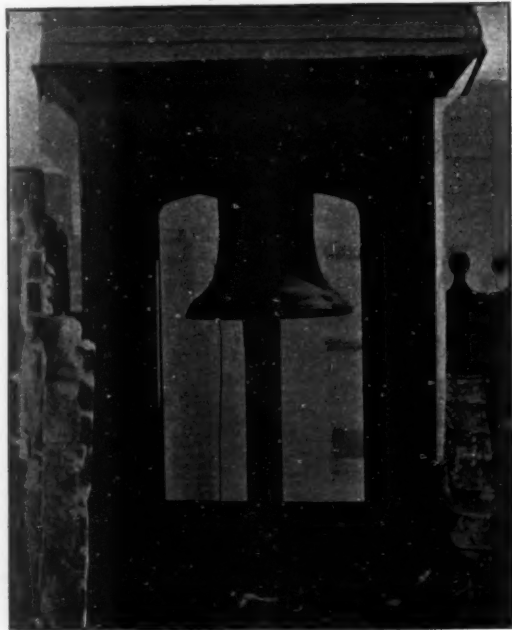


Fig. 3.—Hospital of the Holy Trinity. Bell showing Inscription.

(From a Photograph by E. Costar.)

governing his brethren and sisters of the Hospital of the Holy Trinity. The Reformed Church under Elizabeth was in a most unstable state and needed a strong man, who was found in her Primate. While Whitgift provided ample comforts for his poor brethren and sisters he enforced the strictest discipline of a religious retreat, requiring the poor old members to spend some three hours a day at their devotions; full service of the Reformed Church morning and evening, sitting on bare seats of hard



knotted chestnut without backs for support, under penalties and fines for absence, serious sickness alone giving exemption. Twice seven times a week the bell called to prayers either at home or the parish church. How often sudden aches and pains befell many of the members on the first stroke of the bell the records tell not. The bell now rings only for half-hour services, on Monday, Wednesday and Thursday mornings, with better effects on the devotees. An oratory, or place of prayer, as its name implies, is not only used for Divine service, but for sundry business. The tongue of the bell, from the first, summons every assemblage of the



Fig. 4.—Hospital of the Holy Trinity, Croydon. View from Quadrangle.

(From a Photograph by J. G. Briscoe.)

members, for "swearings in" on their arrival, to their funeral service on departure ; for reading the founder's statutes yearly, for "solemn admonitions," and for announcing banquets. "Banquets," however, are phantoms of the past, under the *régime* of Charity Commissioners and commercial governors, who are not so sentimental as was the founder. The last Church Festival, that of the "Nativity" or Christmas Day, was abrogated in 1901 as a laudable beginning of the twentieth century, and the fourth of the pious Primate's foundation. Lastly, the bell,

" Oft as we hear the solemn toll,  
Speaks the departure of a soul."

With so many and varied historic associations, any bell, presumably, must possess an interest of its own, antique or otherwise. Whitgift's bell was, however, taken down some years since—Whitgift himself having already been deposed—for a memorial bell, of no particular merit, to a deceased chairman of the new governors, hardly better entitled to remembrance than the founder, and the original thrown aside under a shed, neglected. The present custodian of the College treasures submitted the old bell lately to examination, when, alas! the romance ended. *Sic transit gloria mundi*. The ancient treasure proved bare of the halo of ages—a Jacobean bell, in good preservation, with swinging wheel attached, and the date inscribed 1753. The secret of the present chapel bell, as a memorial, is confided to a very select few of the Croydon residents; but that of the beneficent Primate's bell is still more profound, every allusion to its arrival or departure being withheld from the records of over 300 years.

ALFRED JONES.

## The Sculptured Caves of East Wemyss.

### III.—THE FACTOR'S CAVE.

**I**N archæological works this cave is misnamed Jonathan's Cave. It would appear as if Sir J. Y. Simpson had been wrongly informed about the name at the time of his discovery of the symbols on its walls—a not unusual occurrence to strangers in localities with which they have previously been unacquainted,



Fig. 1.—The Factor's Cave, East Wemyss.

a notable instance being the misinformation conveyed to Wordsworth when travelling in the Scottish Highlands concerning the locality of Rob Roy's grave. In earlier days, when this cave was used as a pigeon-house, it was called the Factor's Cave, from the circumstance that the pigeons that frequented it were given as a perquisite to the land-steward, or factor of the estate.

A glance at the numerous sculpturings here after a study of those in the Doo Cave prompts the thought that one may be looking at forms cut at different periods of time, and expressive of different phases of religious belief; one set, and that the more numerous, whispering the lore of the Northern gods deeply imbued with the

38 *The Sculptured Caves of East Wemyss.*

older Oriental ideas, besides having, like some of those in the Doo Cave, a later development of form, while those evidently of a still later date seem to breathe the tentative thought of Christian converts. Such notions obtrude themselves while one is looking at two trident-like figures with crosses for shafts and comparing them with the ruder tracing on the same rock ledge of a trident form, the shaft of which terminates in two circles evidently meant for the sun and moon sign. Why these changes? Were these broader—and evidently later cut—tridents with crosses for shafts meant to tell the onlookers that a newer faith had been promulgated over the land? The trident form, whatever it may mean here, is a well-known emblem of ancient time, and although crude



Fig. 2.—Tridents, Horse, etc., on Walls of the Factor's Cave, East Wemyss.

looking in rock-tracings, it was often ornamentally used both on silver and bronze and other mediums.

On a Font at Karreby, Sweden, illustrated on p. 190 of *The Reliquary* of July, 1905, the same trident form is seen without crossed shaft amidst a row of letter-like markings of a type quite common in some of the caves of Wemyss, all of which support my suggestion given further on that the symbols and symbolism of Wemyss Caves are, although European in origin, only akin to those of Scandinavia.

Quite near the older and double-circled trident, with twin circles at top of shaft, is a cutting, evidently of the hammer of Thor, and on a lower ledge are some much worn forms, the most

distinct being the figure of a running horse, probably meant as the sun horse sacred to Frey. Farther along the ledge one comes on a long group of signs and symbols, the most visible being the sun and moon sign, sun mansion, and various tracings of animal-like forms; amongst these are also the figures of a swan and a peacock, the latter symbolical of immortality. Unfortunately, many of the tracings here have been tampered with, some even cut out of recognition by modern initialling. A head of one of the primitive-looking "elephants" has been travestied by some mischievous modern hand. A vigorous cutting of the fish symbol shows prominently in another part of the cave, and doubtless was meant



Fig. 3.—Peacock, Sun-Mansion, Swan, etc., on Walls of the Factor's Cave, East Wemyss.

to represent fertility. In the East it is still a sacred symbol, and represents fruitfulness and domestic happiness.

Farther down the cave wall are a number of strange-looking figures—strange-looking probably owing to many of them being partially mouldered away. This cave, like some of the other caves of Wemyss, shows here and there a disappearing set of symbols, many of which have been cut over by other symbols of a later date. This is especially the case where the cave walls are dryest, and so one has at times symbol upon symbol, and is forced to the conclusion that symbol-lore of a far different kind had existed in these caves prior, evidently, to the Christian era, and of course



of quite a different meaning from that of the Scandinavian and other modern types of symbolism. If writers on ancient things would take more account of the immensity of time, as well as of man's early appearance, they might form a juster appreciation of the slow growth of mind in his ruder and earlier condition, especially under certain climatic influences, for early man seems to pass through a like condition of thought and invention in the most remote regions of the globe. A visit or two to the symboled caves at Wemyss induces a healthful and cautious condition of thought.

A group of Sun and Moon signs are seen in this cave, the top one being near a worn and crude tracing of a fowl and a well-indented square; this latter form is rarely seen empty, often, in fact, possessing within it a svastika or other symbol of note. Some archæologists call it when in this form a Sun mansion. The lower Sun and Moon sign is also grouped between two signs, the one a circle—the Sun disc—the other a rare device, looking to the uninitiated like a leaf and stalk or an inverted heart held up by a shaft formed of two oval lines converging at both ends. This is rather a good figure of the Sun axe, and, strange to say, an identical form of the sign is sculptured on the Dunvegan cup, an illustration of which may be seen in *Prehistoric Annals of Scotland*, by Daniel Wilson, who, while drawing this beautifully-decorated silver-lined drinking vessel, came to the conclusion that the designing must be of Irish origin. The ancient history of the cup which he gives, however, is entirely conjectural, and not any nearer fact than the chanting about it in the *Lord of the Isles* :—

"Fill me the mighty Cup!" he said,

"Erst owned by royal Somerled."

The engraving on this cup, like some of the symbolical representations on both stone and metal that date probably well before the middle of the Christian centuries, give excellent proof of an active civilising power of a forward class over Britain and Ireland. The mingling of the pagan symbols with Christian emblems shows clearly the wavering, changing beliefs of the people. Bede tells us that the temple of King Redwald contained a Christian altar beside the blood-stained stone on which the cattle were offered to Woden. By-and-bye, however, the people changed their faith entirely because, said they, the old gods never responded to their prayers!

This cave has a superabundance of the Sun and Moon sign, which some archæologists continue calling "the spectacle ornament"

—a name, one would think, that should be allowed to lapse, considering the knowledge now attainable about the symbol from its presence in well understood manifold designs. Some fine examples may be seen in the National Museum of Antiquities of Scotland: one particularly noticeable is on a fragment of a comb found among other relics in an ancient kitchen heap at Elie in 1891.



Fig. 4. —Fish, Sun Axes, Twin Circles, etc., on Walls of the Factor's Cave, East Wemyss.

The design had been cut by a well-trained hand during, possibly, the later period of the Sculptured Stones. The noticeable thing about the symbol is its profusion on Scottish antiquities, and its rareness on those of Scandinavia, a fact surely suggesting that most of the symbolical forms of the Pict-lands were introduced during Viking times, and so by a people more likely from the Baltic

provinces, who had never been under the sway of the Scandinavian mythology.

In this cave there is a spirited sculpture of a lion with a deep chiselling across its tail, but whether this mark has any reference to some archaic belief, or had been made by some modern hand, and was intended to express the idea that the representation was that of a horse and must needs have a shorter tail is not known, although the latter surmise seems the most likely to be correct, so deep and vicious-like is the cutting.

But perhaps the most tantalising of the cuttings here are two outlined human figures, which the people in the neighbourhood call Adam and Eve. Dr. J. Stuart, who, according to Prof. Simpson, made the discovery of the female figure, and got it sketched for his work on the Sculptured Stones does not mention the male figure; although judged from local report Adam, as well as Eve, had evidently been there. In appearance the one cutting is as old-like as the other, and both are cut over worn symbols, and although they may not be quite modern, they may not be so old as neighbouring incisions; yet such scratchings are common enough in ancient rock-tracings. Between these outlined naked figures is a faint drawing of some bird with short legs and full breast resembling a bantam; but the head cannot now be traced, although the completed figure may also have been human in outline. Many other well known, but much worn and partially destroyed, symbols are found over a great part of this western wall of rock.

On the east wall of this cave, on a dimly-lighted ledge, is found a large and vigorous incision not hitherto known to archæologists. It appealed to me at once as the representation of a Viking ship, with the figure of a man steering with an oar, while five other oars projected from the broad well-indented hull, without any appearance of rowers however. Both prow and stern have the characteristic Viking curving. The stern is just below a broken off "holdfast," which had been used by cave-dwellers evidently before the days of the Vikings, for on careful examination of the top cutting of the stern, it is found to be leaning over in the cutting to meet the broken rock.

I should not wonder though the searching eyes of Sir J. Y. Simpson saw this figure, and mistook for a representation of "some of those anomalous serpents and monsters found on the Sculptured Stones, as on those of Strathmartin and Meigle." However, he also says, "perhaps it is intended as the figure of a boat"; but

he locates the sculpturing he refers to in the Doo Cave, where, as yet, I have not been able to find any incision answering to his description. From prow to stern this Factor's Cave ship measures about 2 ft. 6 ins. The cutting Sir James noticed was, he says, "2 ft. 9 ins. long." Perhaps the figure would reach that length in curvature.

It seems not a little unaccountable that this typical figure of a Viking ship should have been unknown to archæologists. Until now the real character of this sculpturing has not been recognised,



Fig. 5.—Lion on Walls of the Factor's Cave, East Wemyss.

nor has the figure ever been illustrated in any book or magazine ; yet its incision in this cave would appear to point not only to the time when many of the chief symbols and signs were cut in the caves of Wemyss, and the Scottish Sculptured Stones, but to the people who designed and incised them. The Earl of Southesk, in his *Pictish Symbolism*, pertinently remarks "that no existing theory regarding Pictish symbolism has better claims than that which deduces it from Scandinavia, but it cannot be denied that, to qualify it for general acceptance, this theory requires stronger confirmation than has yet been gained." It may be well,

therefore, here to examine the bearings of this complex subject ; any light, no matter how weak, that may be thrown on it may give a suggestion or a reasonable explanation of the mystery.

The one thing that seems most clear about the symbols of Scandinavia and those of the Pict-lands is that, although different in many of the designs, their characteristic form and their mythological import are so akin that they could only emanate from one race of men. Both Worsaae and Du Chaillu agree that not only the antiquities, but the Eddas and the Sagas plainly show the presence of an important race of people of Asiatic origin spreading northwards and westwards before and during the early Christian centuries. And to come near the point of view I presently take up, I will quote from Worsaae, when he says that "it cannot for a moment be doubted that in the last period of the Bronze Age of the North a strong influence from Central Europe set in westwards through France and Britain even as far as Ireland," and further that "the lands round the Baltic 'were thickly inhabited by a war-like people possessing a religion and culture of Asiatic origin. They had secured for themselves considerable wealth in bronze and gold through war, the rearing of cattle, agriculture, seafaring, and trade. They possessed a highly developed workmanship in metals, and a remarkable sense of form, which, taken together enable them to modify the foreign shapes and patterns according to their own ideas."

Where can be found, one may ask, a more likely people than these to give us the modified symbolic representation of the Pict-lands? Their increasing numbers at home necessitating the acquisition of new territory abroad, combined with their natural enterprise and their militant as well as their seafaring habits, would form ample reason for their participation in the Viking expeditions, so numerous and terrible from the seventh to the tenth centuries of the Christian era.

So the probable explanation may be that the symbols of the North and South Pict-lands owe their origin to a people from the lands round the Baltic, a people of the same race as the earlier designers of Scandinavian forms, but who, on coming to new lands at a later period of symbolic ideas, designed anew a symbolic representation in accordance with the changed condition of mythological thought.

Further, if we look at the ship tracings on the rocks of Bohuslan and of Scania, we find that, although they differ slightly in form,



their characteristics are quite vivid in this cave sculpture of a ship. Moreover, among these very ancient rock-tracings the same ideas prevail as are recorded on the Scottish Sculptured Stones—the figures of men on horseback in hunting scenes and those of a more domestic character mingle with the mythological signs and with the struggling life of the incisors just as the symbolic designs on the rocks and stones of the Pict-lands mingle with the figures of men on horseback accompanied by dogs, all in full hunting action, and with many scenes of a later phase of life—the phase of life in a new land.

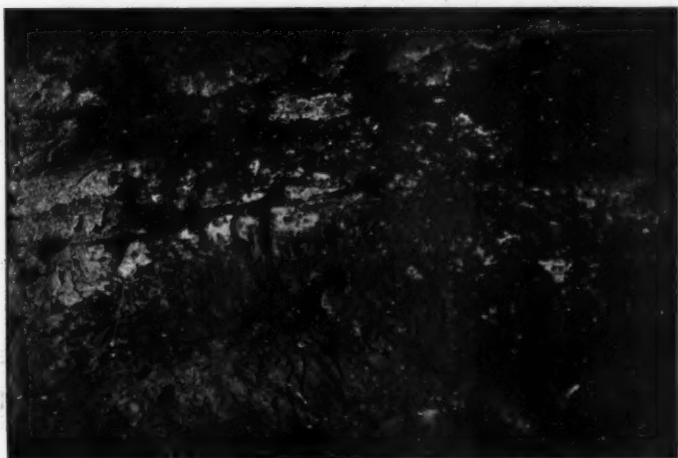


Fig. 6.—“Adam and Eve,” on Walls of the Factor's Cave, East Wemyss.

It may be well to note here that the cutting of our ship emblem has every appearance of being contemporaneous with the chief sculpturings in Wemyss Caves, which, although primitive-looking in form, clearly evince a knowledge of the newer and modified symbolism of the better executed forms on the Sculptured Stones. But perhaps the rudeness of the cave tracings may be owing to the inaptitude of their incisors, who, most likely, were the commoner class of people—mere cave-dwellers, probably, possessing the same mythological faith as that of their brilliant masters and leaders.

After such considerations, one need not think of attributing any phase whatever of symbolical design to the Picts; in truth, it was beyond their intelligence. Doubtless the Picts were of

## 46 *The Sculptured Caves of East Wemyss.*

heroic mould, but of a rude and savage nature, and were evidently a tough yet laggard remnant of a tribe of the European Stone Age—of the unsculptured period rather than of the sculptured. We only see them wading in perpetual gore. Not only had they to meet the persistent and long-continued attacks of the Romans, but they had to wage incessant war with the Britons, the Saxons, the Angles, and the Scots; and although with this last people they were ultimately united, it was only after they had been engaged with them in perpetual warfare for three hundred years, besides being subject for many long centuries to the repeated attacks of Northern and Eastern hordes. Truly a plucky people and a terrible one too, for they had inspired a hatred against their race all but

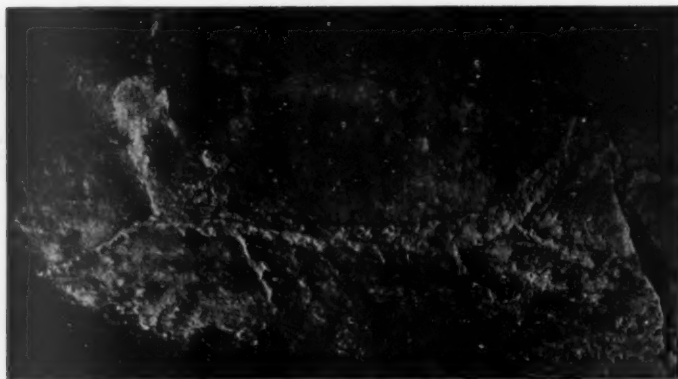


Fig. 7.—Viking Ship, on Walls of the Factor's Cave, East Wemyss.

universal, and so their annihilation, and not their absorption, was the object of all their foes. The time-corroded pens of the annalists keep reiterating that "every man and mother's son" of them had been slain in battle after battle, and even Claudian, the Roman poet, while depicting their death throes, seems to enjoy the spectacle of "the fading figures of the dying Picts." Thus we find them unwept, unlettered, unsung, without even a minstrel to record their prowess or chant their victories. Their intelligence was evidently stagnant, or had been submerged in incessant warfare. Only the savage feeling of art was theirs; their puncturings and stainings that their persons might look terrible in the eyes of their enemies. Neither their kings nor the so-called learned Magi that frequented their royal courts appear to have seen the

source whence flowed the pressure of arms. It was the march of intellect as well as the tramp of armed men. It was an epoch-making period over a great part of Europe. Thought seemed fermenting, and it would seem that no sooner had the intellectual mythology of that day begun to exercise the minds of men than their intellects began to expand. Indeed, mythology, like all intellectual exercises is evolutionary in principle, and even although these principles work themselves into froth at periods, they will only bubble for a time, as may be seen in those florid natural histories of the Middle Ages called "The Bestiaries," which soon seemed a mere travesty to the thoughtful, although they afford a striking phenomenon of the mind of man while in partial mental eclipse.

Thus mythology, although "born among the gods, died among the saints." "What do here these unnatural apes," asks St. Bernard in the twelfth century, "these fierce lions, and monstrous centaurs, semi-human creatures, variegated tigers, warriors engaged in combat, and hunters sounding their horns?" And St. Nil, on noticing the prevalent representations of creatures and things on the walls of the churches—the net of the hunter, hares and other beasts seeking shelter from dogs, says, "It is mere puerility thus to amuse the eyes of the faithful." Yes, their day was over in a great part of Europe, and yet with another turn of Time's kaleidoscope church walls become embellished anew with scenes and incidents of the newer faith. Still we can look on the older figures with reverence, and an enlightened vision may see in their fanciful drapings a prime factor of the world's progress.

After all it matters little to the cosmopolitan eye in what period such things may have been locally performed, save that it fixes in the mind the climatic and ethnological influences affecting mankind. The age of the world is of little avail here, the more important facts being the time and circumstances when a certain race or tribe reached this stage of mental development. When the artists were drawing the figures in the caves of Perigord, this land may have been crackling in ice, or the high tidal wave of a fuller Firth may have been scooping out our caves and lashing our long brae-heads. So although the intellect of the Perigordians may have had much in common with the humble symbol incisors of Wemyss caves, the latter existed perhaps only twelve or more centuries ago, while the former people lived at a period far back in the unreckonable past.

JOHN PATRICK.

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NOTE.—The Editor does not hold himself responsible for Mr. J. Patrick's opinions as to the meaning of the symbols.

## Notes on Archæology and Kindred Subjects.

### THE DOLWILYM CROMLECH.

*(Collotype Frontispiece.)*

DOLWILYM HOUSE, the residence of the Protheroe family, is situated about seven miles north-west of Whitland, in Carmarthenshire, close to the branch line of the Great Western Railway from Whitland to Cardigan, between Login and Llanglydwen stations. The railway follows the course of the river Taf, which here runs at the bottom of a narrow valley with steep sides. Dolwilym House stands on the west side of the Taf, and the cromlech is on the opposite or east side, near the top of the sloping side of the valley.

Many cromlechs in Wales are better known than this one, but few are so perfect or so symmetrical in appearance. The monument consists of a capstone 11 ft. 6 ins. long by 8 ft. 10 ins. wide, supported by four uprights, the tallest of which is 4 ft. 4 ins. high. Like other cromlechs or dolmens, it was probably originally a sepulchral chamber beneath a mound, with a passage leading to it, and belongs to the Neolithic period. We are indebted to Mr. H. Mortimer Allen, of Tenby, for permission to reproduce his photograph of the cromlech.

### ROMANO-BRITISH BURIAL URN WITH SMITH'S IMPLEMENTS IN RELIEF.—FOUND IN COLCHESTER.

THE vase here depicted, now in the Jarmin Collection, Colchester Museum, came from the great Romano-British cemetery lying to the south-west of the town. It is of rough red ware, with no attempt at glazing, but has round its rim a wavy pinched bordering of a design not uncommon in vessels of the same period. The tools—pincers, hammer, anvil, etc.—are boldly moulded or rather “slipped” on to the outside, and as the labourer who found it stated that it contained charred bones, it probably held the ashes of a smith or armourer. The cemetery in which it was found has yielded so many objects of beauty

and interest to the antiquary, that it is fast becoming the Mecca of the student of early history. From this cemetery came the celebrated Colchester Vase, formed of Durobrivian, or Castor ware, bearing on its circumference hunting scenes and a picture of a gladiatorial combat. On the Colchester Vase, rudely etched by some surviving relative, is an inscription, supposed by some to refer to the nine victorious combats



Romano-British Sepulchral Urn found at Colchester.

of the gladiator whose ashes it contains. The two instances rather point to the preparation of special burial urns in special instances, though it is an admitted fact that as a rule the ashes were simply deposited in some vessel taken from everyday use in the Romano-British household.

A. M. JARMIN.



## THE THURIBLE OF GODRIC.

THE object here illustrated is the property of Mr. Oswald G. Knapp, of the Mansion House, Bengeworth, Evesham, and it is by his kind permission that we are enabled to publish it. My attention was first directed to it by an engraving in Mr. Salt Brasington's *Historic Worcestershire*, which I found out subsequently had been taken (without the slightest acknow-



Fig. 1.—The Thurible of Godric. Front.  
(A. E. Smith, Photo.)

ledgment, by the way) from the *Gentleman's Magazine*, Vol. 49 (1779), p. 536. As I was at the time in correspondence with Mr. C. R. Peers, F.S.A., about an article on "Early Christian Art in Worcestershire" for the *Victoria County Histories*, I asked him whether the object was still in existence, and he informed me that it now belonged to Mr. Knapp.

According to the *Gentleman's Magazine*, "this piece of antiquity was found a few years ago (*i.e.*, before 1779) in a mass of gravel in digging

a cellar near the middle of the town of Pershore in Worcestershire." The object is of bronze, and is  $3\frac{1}{2}$  ins. high by  $2\frac{1}{2}$  ins. wide. It seems to have been the upper part of a thurible, although this is not absolutely certain. The form of the object has evidently been suggested by the upper part of the tower or cupola of an ecclesiastical building. The spire of the Saxon church at Sompting, near Worthing, Sussex, is of the same shape. The



Fig. 2.—The Thurible of Godric. Back.  
(A. E. Smith, Photo.)

object is square in plan, with an arcade of three arches on each of the four sides, surmounted by a triangular pediment filled in with a scaly pattern in imitation of roofing tiles or shingles. The apex is formed by four lozenges, each containing a pierced design representing a pair of birds and foliage. The upper bird of the two is placed upside down. The apex and eight projecting corners are ornamented with grotesque beasts' heads. The work is finished off with patterns produced by two different

kinds of punches, one crescent-shaped and the other circular, with a dot in the middle. The latter is used for the eyes of the birds and of the grotesque heads. On the horizontal band above the arcading on one of the faces is the following Anglo-Saxon inscription in mixed capitals and minuscules :—

+ GODRIC ME WVORHT

" + Godric me wrought."

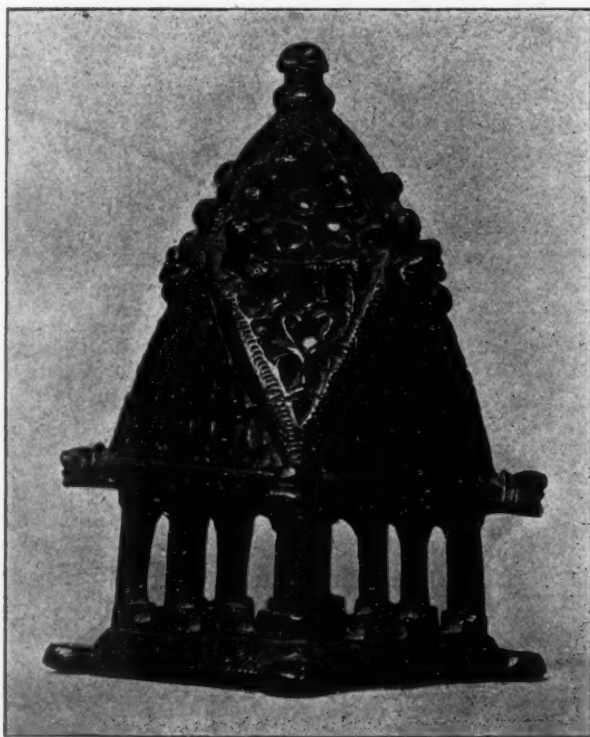


Fig. 3.—The Thurible of Godric.  
Front and Right Face.

(A. E. Smith, Photo.)

Judging from the inscription and the style of the ornament the date of the object is probably somewhere in the tenth century. If it be a portion of a thurible, as has been suggested, it is the only Saxon specimen now in existence, and therefore of unique interest.

J. ROMILLY ALLEN.

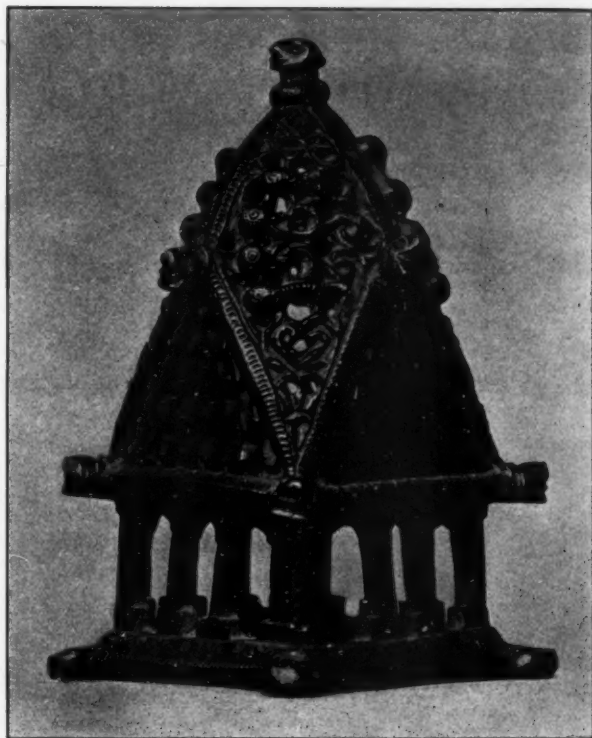
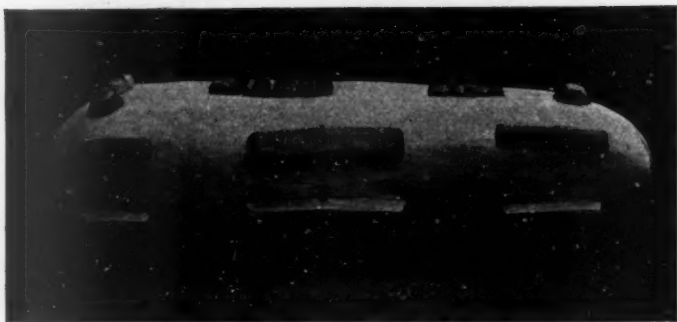
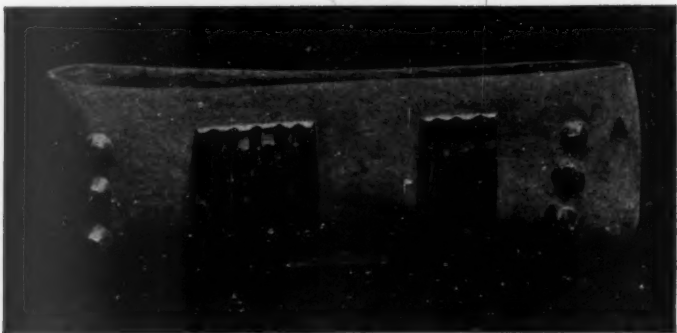
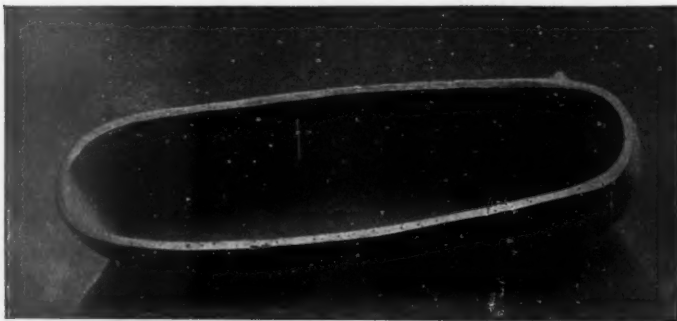


Fig. 4.—The Thurible of Godric.  
Back and Right Face.  
(A. E. Smith, Photo.)

#### A SUPPOSED BABY'S COFFIN.

THE article depicted in the three accompanying illustrations was bought by the writer at an auction sale at Coventry, early in 1905. The late owner, Dr. Orton, of Bedworth, near Nuneaton, described it in his lifetime as a "baby's coffin," discovered in the ruins of the old Abbey Church of St. Mary, Nuneaton, during the rebuilding of the edifice about 30 years ago. No confirmation of this description can be obtained. The "coffin" is cut out of a solid piece of wood. The ornaments—knobs, etc., as shown in the illustrations—have been made by cutting away the surrounding wood, apparently by a saw, trimming up with a knife, and afterwards polished and coloured brown with a red-hot tool. The edge round the top is coloured in the same manner; the hole to be seen on the under side is burnt through. There is not any lid belonging to it in existence, to my knowledge, nor did the late Dr. Orton have one. The wood I believe to

be foreign. The "coffin" is 1 ft. 9½ ins. long by 6 ins. wide by 6½ ins. deep.



Supposed Baby's Coffin found at Nuneaton.  
(From Photographs by Messrs. Maule & Co., of Coventry.)

I shall be very pleased to hear any opinions expressed on this article.  
Coventry.

T. S. BURBIDGE.



## CARVED WOODEN STAY-BUSKS.

Two of the carved wooden stay-busks here illustrated (figs. 1 and 2) are the property of the Editor, and the remaining nine are in the collection of Mr. Edward Bidwell, to whom we are greatly indebted for giving us his kind permission to reproduce them.

Stay-busks of this kind were made by young men for their sweet-hearts in their spare time, and the carving was entirely executed with an ordinary pocket-knife. The carved designs consist of dates indicating when the present was given, initials of the giver and recipient of the present, emblems of love, and geometrical ornament. Most of the stay-busks taper towards the lower end and are triangular in cross section, having a strongly-marked ridge running down the middle. In some cases, instead of being triangular in cross-section, the inside is flat and the outside slightly rounded. Occasionally the stay-busks have a slight curve outwards towards the lower end. The following is a description of the different specimens:—

Fig. 1.—1 ft.  $1\frac{1}{2}$  ins. long by  $2\frac{1}{8}$  ins. wide by  $\frac{7}{8}$  in. thick; inscribed with initials I P, P C, and W W, and date 1791; ornamented on the front with a tulip-shaped flower, two triangles, a heart, and an eight-pointed star; plain on back; triangular in cross-section; curved outwards at the lower end; purchased in Manchester.

Fig. 2.—1 ft.  $1\frac{1}{2}$  ins. long by  $1\frac{1}{2}$  ins. wide by  $\frac{1}{2}$  in. thick; the decoration on the front consists of a tulip at the top and bottom, a bird in a tree, and a two-handled vase filled with flowers; on the back the initials I K E K and the date 1785; triangular in cross-section; much worn by use; purchased at Shrewsbury.

Fig. 3.—1 ft.  $1\frac{1}{2}$  ins. long by 2 ins. wide by  $\frac{5}{8}$  in. thick; inscribed with the initials A H; the decoration on the front consists of a geometrical diaper pattern, a device composed of intersecting arcs of circles, a heart pierced by two arrows, a bird in a tree, and a tulip in a pot; the decoration is coloured red and green; on the back at the top is a rectangular recess for a portrait with grooves for a piece of glass to protect it; the cross-section is triangular.

Fig. 4.—1 ft.  $0\frac{1}{2}$  in. long by  $2\frac{1}{2}$  ins. wide by  $\frac{1}{2}$  in. thick; the decoration on the front consists of designs composed of circles and arcs of circles, a lozenge and a pair of hearts, the whole covered with chevron patterns, very finely executed; inscribed on the back with the dates 1777 and 1781 and the initials I C D; slightly curved from top to bottom; convex on the outside.

Fig. 5.—1 ft.  $0\frac{3}{4}$  in. long by  $1\frac{1}{2}$  ins. wide by  $\frac{5}{8}$  in. thick; it has on the front two lozenge-shaped and two circular recesses with pieces of paper inserted in them, protected in front by glass; on the former are inscribed the initials E S and small crosses above and below, and on the latter the date, July 8th, 1797, and a rose; the initials, etc., are coloured with red,



Fig. 1.



Fig. 2.



Fig. 3.

Carved Wooden Stay Busks.



Fig. 4.



Fig. 5.

Carved Wooden Stay Busks.



Fig. 6.



Fig. 7.

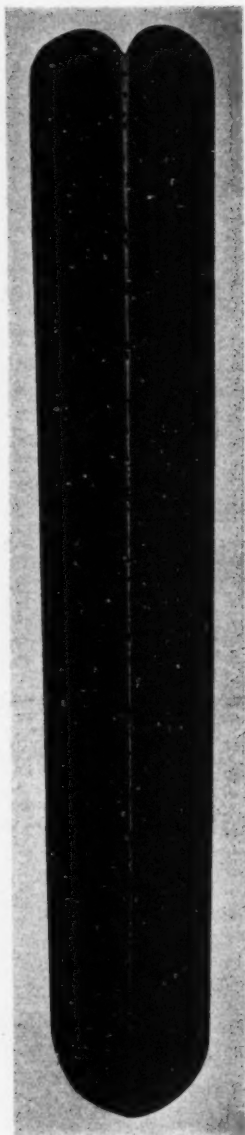


Fig. 8.

Carved Wooden Stay Busks.



Fig. 9.

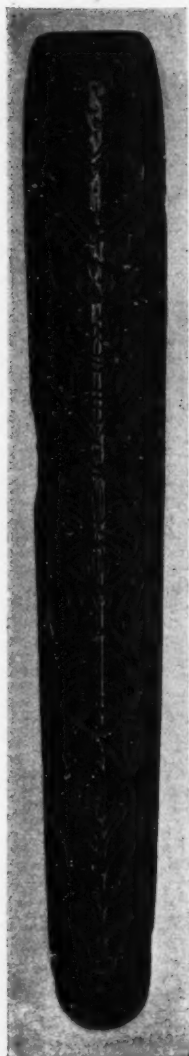


Fig. 10.



Fig. 11.

Carved Wooden Stay Busks.

green and gold ; the rest of the surface is ornamented with a heart, a device composed of arcs of circles, and a tulip flower ; the back is plain ; the cross-section is triangular.



Fig. 6.—1 ft.  $0\frac{1}{4}$  in. long by  $2\frac{1}{4}$  ins. wide by  $\frac{3}{4}$  in. thick ; the decoration on the front consists of three different kinds of geometrical diaper patterns, a heart and a tulip flower, the whole coloured red and green ; the back is plain ; the cross-section is triangular.

Fig. 7.—1 ft.  $2\frac{1}{2}$  ins. long by  $1\frac{1}{4}$  ins. wide by  $\frac{3}{4}$  in. thick ; inscribed on the front with the initials M M ; decorated with a geometrical diaper pattern, a heart pierced by two arrows, designs composed of circles and arcs of circles, and a flower ; the back is plain ; the cross-section is triangular.

Fig. 8.—1 ft. 1 in. long by  $2\frac{1}{4}$  ins. wide by  $\frac{3}{4}$  in. thick ; inscribed on the front with the initials F D and the date 1789 ; decorated with a heart, lozenges and circles ; plain on back ; the cross-section is triangular.

Fig. 9.—1 ft.  $1\frac{1}{4}$  ins. long by  $1\frac{1}{2}$  ins. wide by  $\frac{1}{2}$  in. thick ; decorated on the front with a heart, a fleur de lys, a circle enclosing a rosette, and geometrical diaper patterns ; inscribed on the back with the initials M M and I S ; the cross-section is rounded in front and flat behind.

Fig. 10.—1 ft. long by  $1\frac{1}{4}$  ins. wide by  $\frac{7}{8}$  in. thick ; inscribed on front with initials S C ; decorated with a heart, a lozenge, a circle enclosing a rosette, and a plant or flower ; plain on back ; the cross-section is triangular.

Fig. 11.— $11\frac{1}{4}$  ins. long by  $1\frac{1}{2}$  ins. wide by  $\frac{1}{2}$  in. thick ; inscribed on the front with the initials M P and the date 1749 ; decorated with a geometrical diaper ornament, a heart with a small cross on each side, and a pair of rosettes ; plain on back ; the cross-section is triangular.

#### BRONZE BOWL WITH ZOÖMORPHIC HANDLES FOUND AT YORK.

THE bronze bowl here illustrated was found with two earthen vessels in excavating for the Gaol in the Castle Yard, York, in 1829, and was

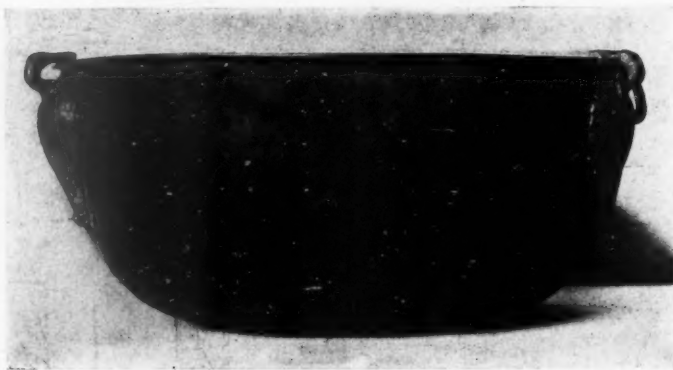


Fig. 1.—Bronze Bowl found at York. Side View.  
(From a Photograph by Dr. G. A. Auden.)

presented by Mr. W. F. Scott to the Museum of the Yorkshire Philosophical Society at York,<sup>1</sup> where it can now be seen. It is 8 ins. in diameter and 3½ ins. high, and belongs to the same class as those described in a paper by the Editor in the *Archæologia*, Vol. 56. The chief peculiarities of these bowls are: (1) the zoömorphic handles and rings for suspension; (2) the hollow moulding just below the rim; and (3) the raised circular medallion in the centre of the bottom of the vessel. The beast's head in which the handles terminate projects over the rim, the



Fig. 2.—Bronze Bowl found at York. View of Inside.

(From a Photograph by Dr. G. A. Auden.)

neck forms a loop for the ring to pass through, and the body is fixed by rivets to the side of the bowl. The beast's head hardly varies at all in the different specimens, and generally shows the two ears more or less clearly. With no small amount of perversity, however, on the part of the designer, the body is in many cases made in the form of that of a bird instead of a beast. Often, again, the only zoömorphic feature is the head, and the

<sup>1</sup> *Handbook to the York Museum*, by the Rev. C. Wellbeloved, 1881, p. 156, Case C, o.

body is converted into a circular disc, usually ornamented with enamel or pierced designs. In other instances the outline of the bird's body is

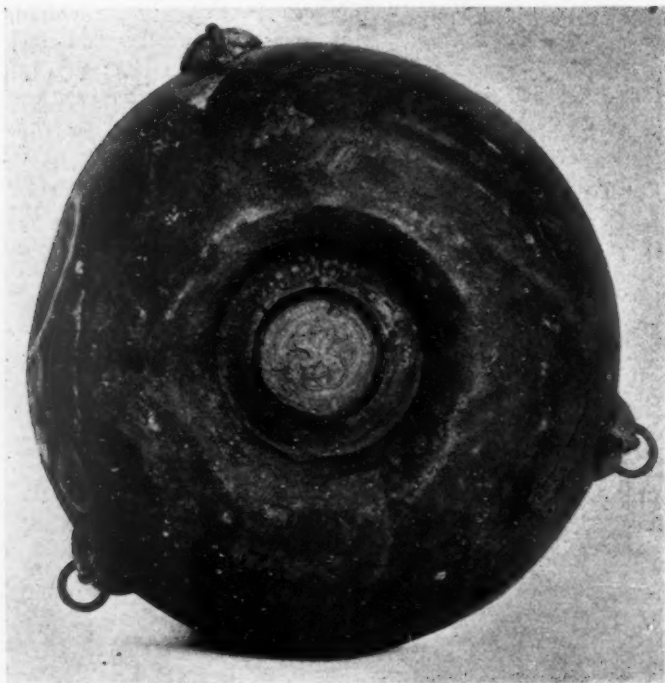


Fig. 3.—Bronze Bowl found at York. View of Under Side.  
(From a Photograph by Dr. G. A. Auden.)



Fig. 4.—Diagram of Interlaced Pattern on  
Bottom of Bronze Bowl found at York.

preserved, but the surface is covered with geometrical patterns in enamel, so as to entirely disguise its meaning. When the decoration consists of enamel, either on the bird-like bodies or on the circular attachments of the handles, the patterns are almost exclusively spiral-work, similar to that found in the early Hiberno-Saxon illuminated MSS. of the eighth century, although an example has been found in Scandinavia with a step-pattern

in enamel. The following specimens illustrate the different kinds of bodies or attachments :—

*Disc-shaped bodies with pierced designs.*

Wilton House, Wilts.  
Faversham, Kent.



Fig. 5.—Bronze Disc, originally enamelled, found in Ireland. Enlarged to about double the natural size.

*Disc-shaped bodies with spiral-work in enamel.*

Barlaston, Staffordshire.  
Chesterton-on-Fossway, Warwickshire.  
Middleton Moor, Derbyshire.  
Over Haddon, Derbyshire.  
Benty Grange, Derbyshire.  
Kingston Down, Kent.  
Greenwich, Kent.  
Oxford.  
Crosthwaite, Cumberland.  
Barrington, Cambridgeshire.  
Oving, Bucks.

*Bird-shaped bodies with spiral-work in enamel.*

Needham Market, Suffolk.

Trinity College, Cambridge.

*Bird-shaped bodies conventionalised but not disguised by ornament.*

York.

Bowls such as those we are describing are generally made of very thin hammered bronze, so that they were especially liable to destruction. In consequence, hardly any perfect specimens found in England are now in existence. The only two we know of are those in the York Museum and at Wilton House, Wilts. In all other cases the bowls have been crushed and thrown aside or lost, and the handles, being less perishable, are the only portions which have survived. The York example is a particularly interesting one, and very nearly resembles a bowl found at Skomrak, in Norway, illustrated in O. Rygh's *Norske Oldsager*, fig. 726. The York bowl has circular medallions of thin silver plate in the middle of the bottom both inside and out, ornamented with interlaced work<sup>1</sup> (fig. 4). The bodies of the birds on the handles are treated conventionally with small spirals at the tops of the wings, and a ridge along the centre of the body.

We are indebted to Dr. G. A. Auden, of York, for permission to reproduce his photographs of the bowl.

The last illustration (fig. 5) shows a bronze disc with recesses for enamel, which probably was fixed on the bottom of a bowl of the class we have been describing. It was found in Ireland, and is now in the Museum of the Royal Irish Academy in Dublin. The photograph was kindly supplied by Mr. George Coffey, M.R.I.A.

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## Notices of New Publications.

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"FORTY YEARS' RESEARCHES IN BRITISH AND SAXON BURIAL MOUNDS OF EAST YORKSHIRE," by J. R. MORTIMER (Brown & Sons, Ltd.), is the most important work on the prehistoric sepulchral remains of this country that has appeared since Canon Greenwell's *British Barrows*. Mr. Mortimer has recorded the results of his exploration of about 300 tumuli on the Yorkshire wolds in a magnificent quarto volume, beautifully printed and lavishly illustrated from drawings made by Miss Agnes Mortimer. The antiquities derived from these tumuli were for nearly twenty years kept in the author's private dwelling-house, but the size of the collections at last

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<sup>1</sup> See Allen and Anderson's *Early Christian Monuments of Scotland*, p. 302, pattern No. 789. This pattern also occurs in the Book of Kells and on pre-Norman crosses at Clonmacnois, Kilkispeen, and Termonfechin in Ireland, and at Dupplin, Eilan Mor, and Kilmartin in Scotland.



became so great that in 1878 a special museum was built to contain them in Lockwood Street, Driffield. Mr. T. Sheppard, the Curator of the Hull Museum, by whom the volume has been edited, expresses a hope that the Mortimer collections will be eventually removed to Hull, where they will be much more easily accessible to the general public than they can ever be at Driffield. The whole of the barrows opened by Mr. Mortimer are situated on the wolds to the north and south-west of Driffield. The geological formation of the wolds is chalk, with the same undulating surface that is characteristic of the downs in the south of England. The wold country is surrounded by a steep escarpment, which acts as an effective barrier between it and the outside world. From the top of the escarpment magnificent views are to be obtained on a fine day of the

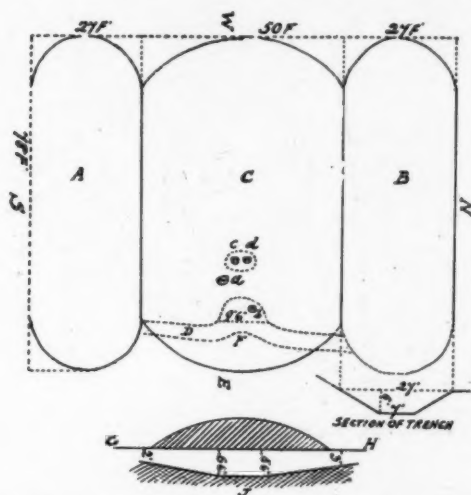


Fig. 1.—Long Barrow, No. 110 of the Hanging Grimston Group.

surrounding plains below. The railways follow the foot of the escarpment, but carefully avoid crossing the higher parts of the wolds. The country is dreary and uninviting, with a few small villages scattered here and there at long distances apart, so that there is nothing to tempt the ordinary tourist to go out of his way to explore the inmost recesses of the wolds. Up to a comparatively recent period the land must have been open and uncultivated, which accounts for the large number of prehistoric remains still to be found in the district. Good roads and the plough are, however, rapidly advancing the cause of civilisation, with the inevitable result of sweeping away every trace of the past. It is fortunate, therefore, that Mr. Mortimer was able to begin his explorations as early as he did, for in a very few years more there would be nothing left to explore. The

barrows on the wolds are usually arranged in groups on high ground commanding an extensive view of the surrounding country. Mr. Mortimer records the exploration of fifteen of these groups. By far the larger proportion of the barrows are the round kind of the Bronze Age type. Only two long barrows of the Neolithic period were opened. The construction of both of the long barrows is peculiar, there being a ditch at each side, not continued round the ends of the mound. The material for the mound seems to have been obtained from the ditches. The most interesting of the two long barrows is No. 110, of the Hanging Grimston group (fig. 1). Beneath the barrow was found a pit-dwelling, access to which was obtained by two inlined passages. This barrow yielded two round-bottomed or bowl-shaped pottery vessels<sup>1</sup> similar to those found in some of



Fig. 2.—Plan of Cist in Barrow No. C. 38 of the Driffield Group.

the dolmens in Brittany. The grave-goods derived from the round barrows do not differ materially from those found with Bronze Age interments in other parts of Great Britain. The very valuable tables at the end of the volume show clearly the proportions of burnt and unburnt bodies, together with the grave-goods deposited with each. These tables form an admirable supplement to those given by Dr. Thurnam in the *Archæologia*. The finds include several objects of exceptional interest, such as perforated axe-hammers, extremely finely made diamond-shaped and leaf-shaped flint arrow-heads, a bone wrist-guard with gold studs, bronze dagger-blades, and urns of unusual form, one with a handle and another with a

<sup>1</sup> A Neolithic bowl of this description may be seen in one of the Late-Celtic cases in the British Museum.

cover. Amongst the jet objects are conical buttons, a necklace, and some objects of nearly rectangular shape, with a hole through them, to which no probable use has yet been assigned. Most of the primary interments in the barrows were placed in graves dug in the chalk. Stone cists, which are comparatively common in many districts, are here conspicuous by their absence, owing, no doubt, to the difficulty in obtaining suitable slabs of



Fig. 3.—Bronze Handle of Iron Sword from North Grimston.

large size. In many instances the interment was protected by timber, which was more easily procurable. An exceptional example of a stone cist was found in Barrow No. C. 38 of the Driffield group (fig. 2). It contained a skeleton in a doubled-up attitude with amber beads round the neck, a bone wrist-guard on the wrist, a drinking-cup urn, and the head of a hawk. Leaving the Bronze Age and coming to the Late-Celtic

period, we find the sepulchral remains of much greater rarity. One or two of the Late-Celtic objects illustrated are deserving of attention, more especially the iron sword with an anthropomorphic bronze handle from North Grimston<sup>1</sup> shown on fig. 3, and the wheel-headed bronze pin, inlaid with coral, from Grimes' Graves. The Anglo-Saxon and Roman finds need not detain us, as they are of minor importance. The section which deals with cruciform excavations in barrows used by the Anglo-Saxons as Moot Hills and embankment crosses, opens up some curious and hitherto little-explored fields for archaeological research. We have endeavoured to give some faint idea of the various subjects of interest in this fascinating volume, in the hope that many of our readers may be induced to add it to their book-shelves. In conclusion, we must heartily congratulate Miss Agnes Mortimer on the beauty and obvious accuracy of the numerous plates and other illustrations with which the book is adorned.

We are indebted to the Publishers for the loan of the blocks by which this notice is illustrated.

"A GUIDE TO THE ANTIQUITIES OF THE EARLY IRON AGE OF CENTRAL AND WESTERN EUROPE IN THE BRITISH MUSEUM." (Printed by order of the Trustees and sold at the Museum.) It is stated in the Preface that the *Guide* was written by Mr. Reginald A. Smith under the direction of Mr. C. H. Read, whatever that may mean. It is a great pity that the original spelling of the term Late-Celtic adopted by the late Sir A. W. Franks should not have been adhered to by his successor as keeper of the Department of British and Mediæval Antiquities. The change to Late-Keltic seems to be altogether unnecessary. The best feature in the *Guide* is its profuse illustration, there being 147 cuts in the text, and seven plates, two of which are coloured. The general get-up of the volume leaves nothing to be desired as regards the printing, illustrations, and the ruddy binding. It is to be feared that the letterpress is of far too abstruse a nature to be understood by the ordinary visitor to the Museum, for whose benefit presumably it was written. On the other hand, the student will not be able to learn much from it, because no references whatever are given to the sources whence the information has been derived. Dr. Otto Tischler's name is mentioned several times as a leading authority on the archaeology of the Hallstatt and La Tène periods, yet how many of the ordinary readers would know that he was a professor of Königsberg, and that his papers are all buried in the transactions of learned societies in different parts of Germany. The works of Dr. Reinecke, another authority quoted, are not to be found in the library of the Society of Antiquaries. In other cases the authors have, in their anxiety to be quite up-to-date, mentioned theories, such

<sup>1</sup> For similar swords from Salom (Aube) and Salmona, Aquila, see British Museum *Early Iron Age Guide*, p. 78.

as those about the iron currency-bars on p. 150, and the tin trade in the Isle of Wight on p. 84, which have not yet been published. Moreover, these theories, which are quite open to question, are treated as if they were generally accepted by archæologists. All sorts of *ex cathedra* statements are made throughout the volume without the slightest attempt to prove them or to give references to the source whence the heresies were derived. The *Belgæ* are said to be half Teutonic (p. 2); the true Kelt (*sic*) was of medium stature with black or dark brown hair and eyes (p. 13); yellow enamels are a proof of late date (p. 143); Late Celtic (*sic*) art in Scotland and Ireland is all later than the Roman conquest of Britain (p. 144, 145); the ornamented stone balls of Scotland are referred to the pagan Roman or post-Roman period, notwithstanding the fact that two at least are decorated with Bronze Age spiral patterns. We have not space or patience to criticise this work further. The chief blot on the book is the calm way in which all the leading writers on Late-Celtic art have been ignored, apparently with the idea that the importance of the authors would be magnified thereby. We look in vain for any mention of such names as Dr. Joseph Anderson, Professor W. Boyd Dawkins, or George Coffey. It is a great pity that this *Guide* was not entrusted to someone outside the staff of the British Museum, as in the case of the South Kensington Museum handbooks, all of which are thoroughly readable without any sacrifice of scientific accuracy being made.

J. ROMILLY ALLEN.

"THE CLYDE MYSTERY," by ANDREW LANG (Glasgow: James Mac Lehosé & Sons), is an amusing little book dealing with the now celebrated forgeries from the hill fort at Dunbuie and the pile structures at Dumbuck and Langbank, on the Clyde, near Dumbarton. The work is chiefly a counterblast to Dr. R. Munro's recently-published *Archæology and False Antiquities*, but none of the arguments, however ingenious, induce us to modify our opinion as to the spurious nature of the so-called totems, *churingas*, amulets, and other absurd finds on the Clyde sites. Dr. Andrew Lang is, as everyone is aware, an accomplished folk-lorist and journalist, but he neither is nor pretends to be an archæologist of wide experience. We think, therefore, that the adverse opinions as to the genuineness of the totems, etc., freely expressed by men of the standing of Dr. R. Munro, Prof. W. Boyd Dawkins, and Mr. C. H. Read, of the British Museum, should carry more weight than all the arguments to the contrary brought forward by such amateur archæologists as Dr. Andrew Lang and the Rev. J. Dukinfield Astley. Amongst the alleged antiquities from the Clyde sites are sketches engraved on the shells of Blue Point oysters. Even so credulous an enthusiast as Dr. Andrew Lang cannot swallow these. All the finds are now in the National Museum of Antiquities of Scotland, in Edinburgh, and what we want to know is why,



instead of indulging in futile arguments which lead to nothing, the whole matter cannot be referred to a jury of experts to settle the question of the genuineness of the *churingas*, etc., once for all. Why does Dr. Andrew Lang call the Society of Antiquaries of Scotland sometimes the Scots Society of Antiquaries, and at other times the Society of Scottish Antiquaries, and what in thunder has Sir Francis Tress Barry, M.P., done that he should be called Sir Francis Terry? The book has no index, and the general carelessness which it exhibits suggests the idea that it was written on the backs of old envelopes to beguile the tedium of some long railway journey.

"HANDBOOK OF ENGLISH ANTIQUITIES," by GEORGE CLINCH, F.G.S. (L. Upcott Gill), is intended to "be of real use to those who have no time, opportunity, or desire to consult more pretentious and costly publications," and "the writer's aim has been to make his descriptions intelligible, even to those of his readers who may possess only a very slight acquaintance with archæology and archæological terms." In a book of 350 pages it would, of course, be quite impossible to deal adequately with the antiquities of England from the early Stone Age to the eighteenth century of our era. The author has, therefore, wisely limited himself to the consideration of such objects as are of a collectable character. In fact, it is to the intelligent amateur and the ubiquitous collector that Mr. Clinch addresses himself, rather than to the dried-up old fossils of Burlington House or the British Museum. As the collector is certain to be imposed upon at some time in his career, either by a dealer, a brother collector, or a manufacturer of spurious antiquities, Mr. Clinch is wise to devote some space to forgeries and the means of detecting them. Illustrations are given of some first-rate imitations of Palæolithic implements made by Mr. Herbert Toms, of the Brighton Museum, which might deceive the very elect. Should Mr. Toms ever fall on evil days (which God forbid) he will always be able to make a decent living out of the credulous collector. Coming down to the later period, two geniuses, known as Billy and Charley, flooded the market with sham mediæval brass medals and leaden figures, which were eagerly sought after by collectors, notwithstanding the fact that many of them bear dates as early as 1000 in Arabic numerals, combined with inscriptions in debased Lombardic capitals. At the time when the Thames Embankment was being made, the firm of Billy and Charley did a roaring trade, and their forgeries are still to be seen hanging in the windows of curio shops in London, held out as a bait to the unwary. We strongly advise our readers to buy Mr. Clinch's useful little handbook, which will be much cheaper than being cheated for lack of the knowledge it contains.

"WHERE TO LIVE ROUND LONDON," edited by PRESCOTT ROW, with a chapter upon the Geology and Subsoils by W. H. SHRUBSOLE, F.G.S.

(The Homeland Association, Ltd.)—In the account of the geology of the London district, Mr. Shrubsole tells us that the Eoliths have come to stay. Well, for the matter of that, so have road-hogs and mothers-in-law, but all the same, we cannot help Mr. Shrubsole's troubles. Eoliths are more suitable for road metal than for serious discussion.

"THE PRESERVATION OF ANTIQUITIES," by Dr. FRIEDRICH RATHGEN, translated from the German by G. A. AUDEN, M.D., and H. A. AUDEN, D.Sc. (Cambridge University Press).—This book breaks completely new ground, for as far as we know, there is no other work devoted to the subject in English. The first part describes the chemical changes that various organic and inorganic substances undergo when buried in the earth, submerged in water, or exposed to the air for a great length of time; and the second part deals with the preservative methods adopted in the principal museums abroad. The illustrations show the remarkably successful results obtained in removing malignant patina from bronzes and coins by the electrolytic methods of Finkener and Krefting. The portion of the book which gives instructions as to how to treat iron objects will probably be found the most useful to museum curators in this country, and had these methods been practised some time ago, numerous iron antiquities would now be in existence that have fallen into hopeless decay. Jacobi's method, as used in the Saalburg Museum at Homburg, strikes us as being somewhat too drastic. It consists in causing the iron rust to flake off by heating the object in the fire of a forge. The translators are to be congratulated on having executed their task so admirably. They have conferred a great boon on curators and collectors. It is a book that no museum or antiquary's library should be without.

"THE HISTORY OF DITCHLING IN THE COUNTY OF SUSSEX," by HENRY CHEAL, JUNR. (Lewes and South Counties Press, Ltd.), is a useful little book, full of good illustrations. Ditchling, as many of our readers are no doubt aware, lies at the foot of the northern escarpment of the South Downs, seven miles north of Brighton and a mile and a half east of Hassocks railway station. The village gives its name to Ditchling Beacon, 813 feet above sea level, almost the highest point on the South Downs. The church of St. Margaret is a well-proportioned cruciform structure of the thirteenth century, with a pyramidal roof to the central tower. The illustration of the building shows how good an architectural effect can be produced by very simple means. In this respect it reminds one of some of Mr. James Brooks' modern ecclesiastical work. The village also possesses one or two good specimens of half-timbered domestic architecture—the "Ancient House" being extremely picturesque. An illustration is given of a remarkable cross cut in the turf of the escarpment of the Downs, directly opposite Plumpton Place. The cross has three equal arms, each 50 feet long. It evidently belongs to the same

class as those recently described by Mr. George Clinch in the first volume of the *Victoria County History of Bucks.* Mr. Clinch suggests that they are pre-historic, but "we hae oor doots." The English ortolan abounds on these hills in the autumn, and it is just within the bounds of possibility that some mediæval monkish gourmet may have caused the cross to be made as a thank-offering to Providence for having provided him with such succulent morsels. At a dinner given by the Earl of Dorset to Charles II. and his brother, the Duke of York, no less than twenty dozen ortolans were consumed. It makes our mouth water to think of it.

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## News Items and Comments.

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### THE HULL MUSEUM.

THE Municipal Museum at Hull has recently acquired an extensive and valuable addition to its collection of local Roman, etc., remains.

It consists of the life work of a somewhat eccentric character, Tom Smith, of South Ferriby, locally known as "Coin Tommy." The specimens are principally of Roman date, and include over 2,000 coins, nearly 100 fibulæ of a great variety of patterns, several dozen buckles, pins, dress fasteners, ornaments, scrap ends, bosses, spindle whorls, armlets, spoons, beads, objects of lead, etc. Amongst the fibulæ are two of altogether exceptional interest, as they bear the maker's name upon them (AVCISSA). Only two examples of brooches marked in this way have previously been found in Britain (in Somerset), though they are recorded in France, Germany, Italy, etc. (see F. Haverfield's paper on the Avcissa fibulæ in the *Archæological Journal*, Vol. 60, 1903, pp. 236-246).

There is also an extensive collection of pottery, including many vases, strainers, dishes, etc., in grey ware, as well as many fine pieces of Samian ware, several of which contain the potters' marks. In addition to the coins there are several hundred specimens, and as they were all found within a mile or so of each other at South Ferriby they represent a very valuable series. Most of them were collected many years ago, when a Roman cemetery, in the cliffs at that point, was being washed away by the Humber. Nowadays very few specimens, excepting a few pieces of pottery, are to be found in the vicinity.



